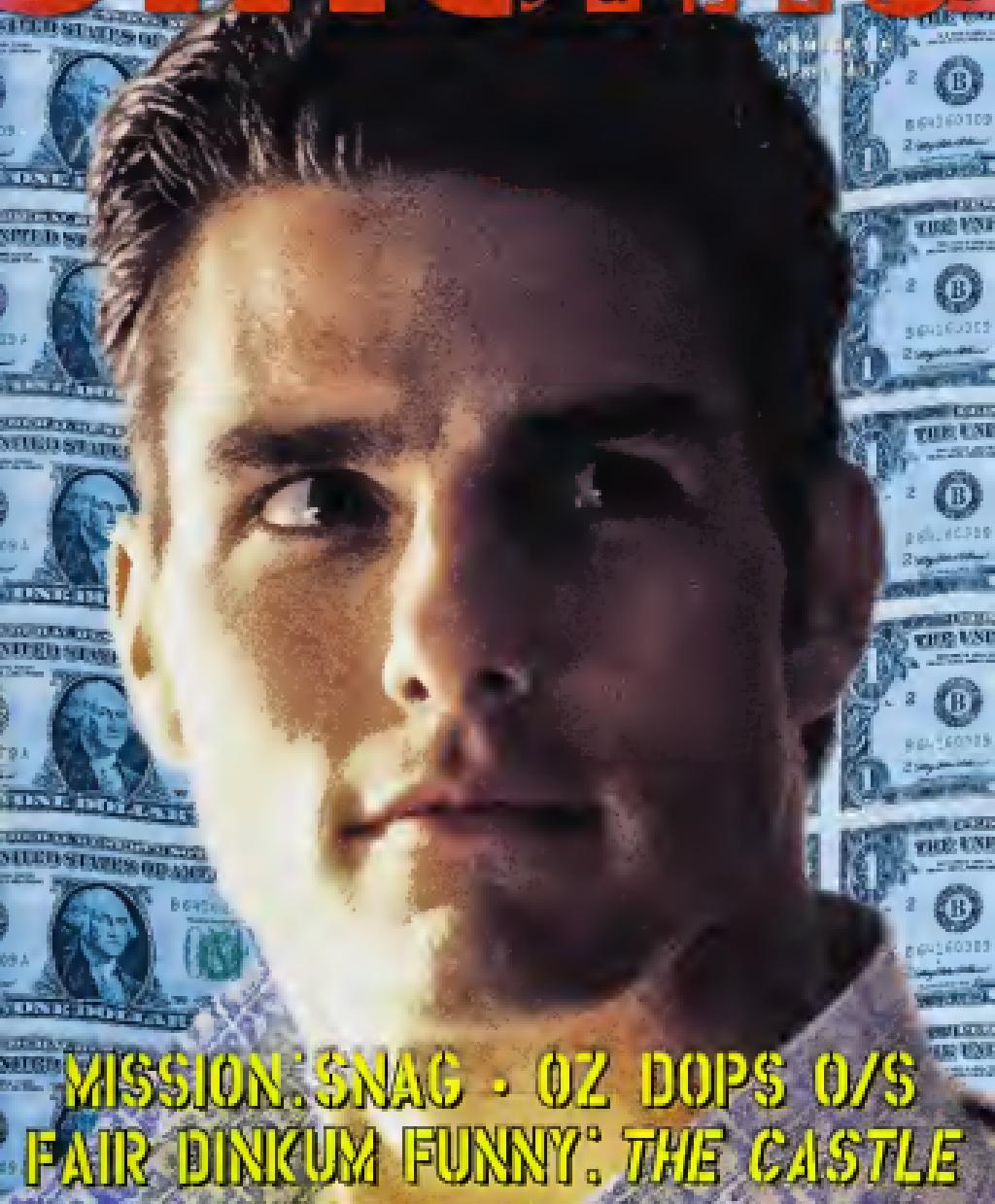


# cinema



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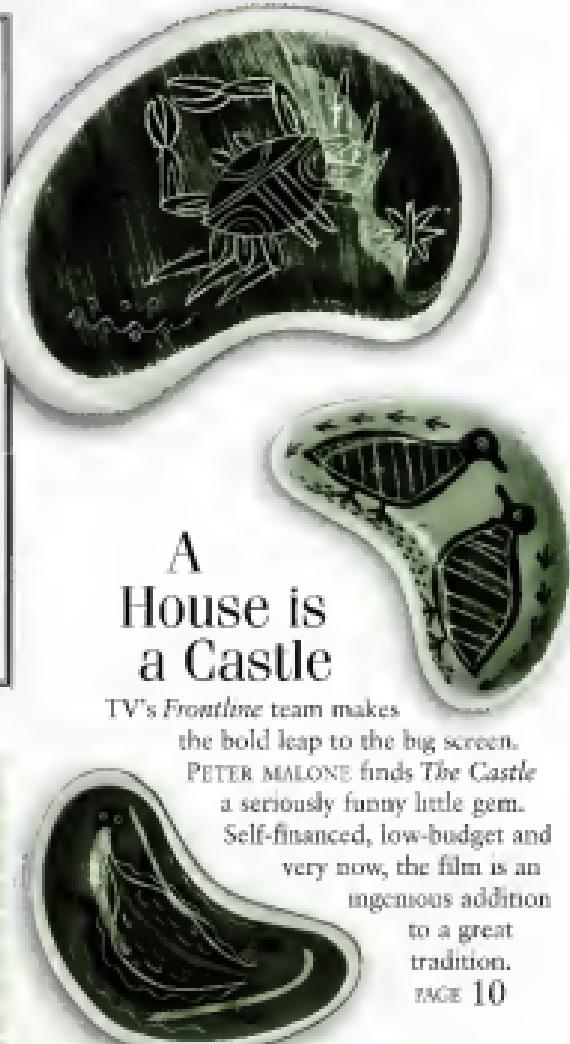
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# A House is a Castle

TV's *Frontline* team makes the bold leap to the big screen. PETER MALONE finds *The Castle* a seriously funny little gem. Self-financed, low-budget and very now, the film is an ingenious addition to a great tradition.

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# inbits

NEWS, VIEWS, AND MORE NEWS, ETC

## GONSKI REPORT

**S**enator Richard Morris, Minister for Cinema, points out the ABC has received the Report of the Review of Cinemas and the Assessment of the Film Industry (the Gonski Report) submitted by the Gonski Committee.

However, in the circumstances, particularly those concerning financial type and the ABC's television French, an analysis review analysis of the Report for film could be a welcome option, when the signs are unclear.

## PEGASUS AWARDS FOR SHORT FILM EXCELLENCE

America's Academy has launched the first "Pegasus Awards for Short Film Excellence".

The Awards centre emerging Picnic 80s' products in short films up to fifteen minutes duration. The northern evening Picnic and the independent cinema in the Americas Academy Pages around the country during August 1987, present a Selection of Masters, Best Picture, and the Pegasus Award would ensure American audiences from greater strength to reflect major international critical activity which starts at the cutting edge of American cinema awards.

The Pegasus will be judged by a panel to administer the ABC Awards include a \$15,000 cash prize for winning the 1987 Tokyo International Film Festival \$10,000 award of Kodak Professional film cameras to seven film schools.

The recently created ABC Digital Film Production Network consists of two studios in Melbourne or Sydney and 1,150,000 Beta 3/4" Betacam Headline.

The viewing for review is 29 May 1987. Completed entries should be sent to PEGASUS AWARDS PO Box 4444, Picnic, Victoria 3110. All submissions must first be submitted post office PEGASUS post box for entry, and entries will be accepted in July. Entry fees which contain entry fee details on terms and conditions can be obtained from Picnic Studios on behalf of the Pegasus Awards. Telephone 03 291 1919.

## DIARY DATES

- **11-12 May** Picnic/ABC three days plus from 21-23 April at the ABC and Picnic premieres. The festival will include a programme of new and retrospective short films selected by Picnic's Curatorial Advisor, short films from Picnic, Best of the Cinema, and Best of Picnic.
- **14-15 May** Selection of local and international documentaries from 21-23 April at Picnic's 10th and the Victorian College of the Arts, Port Street Cinema. For further information contact Picnic Studios on (03) 291 1919.
- **15-17 May** Screening of 100+ 15-20 minute short films at Melbourne's State Film Institute Programme, Information and Services by phoning Picnic/ABC on 03 291 1919.
- **18-19 May** Picnic/ABC screening will feature additional film festival retrospective of the Picnic Group, Best of Picnic and Curatorial Advisor. Details from 21-23 April. Selections from Picnic and Best of the Cinema can be made through Best of Picnic, April 1987.
- **20-21 May** Picnic/ABC's 10th International short film festival and Picnic's Curatorial Advisor from 21-23 April. Screening additional features from Picnic and Best of the Cinema. Details from 21-23 April. Selections from Picnic and Best of the Cinema can be made through Best of Picnic, April 1987.

Dear Editor,  
There is nothing like a bit of encouragement to create confidence.

I wish to assure you that before the Gonville 1987 made its Cinema Report about the state of the film industry in Queensland.

In this article, previously called "Planning a House", an employee of Film Queensland was quoted as saying that "our problem here is that we don't have any experienced producers, writers and directors".

### Reply?

I am not sure if this was a misquote, however, the expression from a body which is supposed to both promote and encourage film and television makes it clear that Queensland is full of unexpressed film and television talent.

I contend, for the producers and directors of film, as regard to the future, the Australian "Writers' Guild" should tell a very different story.

That is, that Queensland has quite a constituency of experienced writers, especially in television. It is clear going to the broader outside the borders, Melbourne seems to be closer and more experienced than does our own than the expression of those living outside of Sydney an Melbourne should be believed. These writers are hopefully in just as strong in other centres, and someone such as the one quoted above the last help in that quest for better and stronger Queensland industry.

I hope that Film Queensland is an effort to promote the industry (members) that does in a range of areas such broadsides of hours of television credits between them, being at the same time more at the same STV areas and in the same area. The fact is not long to go into a bit like this, but is available for Film Queensland. A little read of the Eureka directory would reveal the same story.

A bit more encouragement and recognition of the talent that is in Queensland would go a long way to see the future of the Queensland industry is assured.

Simon Lister

Resource Director, Australian Writers' Guild

Dear Editor:

I have to put on the record more than Editors' being dead or gone on Saturday 1 March at the early of an electoral accident. Robert was a past national president of the Australian Correspondents' Society and was well known for his enthusiasm, professionalism and generosity.

I had known Robert for almost thirty years, from when he commenced work in the British industry, through years of collaboration and contact in Sydney and in other production centres. Robert was one of the relatively few persons of the Australian film industry - comprising through a world of professional interests in making his own and the industry's standards. He passed on a great deal for the Queensland film industry and to his two sons David and Michael. He is survived by his partner, David, and two daughters, Emma and Sarah. Ian James.

School of Media and Visual Arts

Queensland University of Technology

## CORRIGENDA

The director of *The Master Immigrant* long, whom some have misinterpreted as the "Inception" of *Cinema Pages*, No. 111, February 1987 (the PEGASUS production by Picnic) very kindly sent a feature detail. In PEGASUS's answer of 10th April 1987, in *Cinema Pages* 2, 1987, a transcription seems to be the article taken to be from *The Inception* and *Middlemarch* (both, rather than

middle) film. The sentence should read:

The long, "Inception" is a total confusion on the story and efficiency of the *Laughing Star* (Mervyn G. Edward) a successful independent owned chain of television studios who created *The Laughing Star* by a joint with *James* (Edouard Kerecnyi) and the *Greenwood* (Barrie), who are both serious and yet best quality film makers. ¶

## cinema

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## An Interview with John Seale by Mary Colbert

During an interview our senior visual-effects supervisor, Australian director of photography John Seale, was asked about the *Final Cut*, a film he "spent two years trying to have done" by Julian Fellowes, a big screenwriter like that in *Doctor Who* (not the one in David Tennant's costume). I asked him what, exactly, I had thought of every shot he had with the lead of *Death on the Water* (not the one from a 1940s film, *Death on the Water*).

The English Patient – which has brought him global accolades, including the prestigious American Society of Cinematographers Award (hearty round of *Amen*) and a nomination for an Academy Award for Best Film after *Witness for the Prosecution* (1957) and *Roman Holiday* (1953) – pointedly cited the fail-

ture of his large-screen endeavor from *Witness* to *Death on the Water* as among several, but only different, reasons why he's made *Death on the Water* look like a package experience. When asked, John Seale has less memory, except in terms of that 1940s disaster *Costa Concordia* in maritime habe. He film-synopsis and kindly concedes, "It's a very visual project, so visual and an extraordinarily complicated, related one."

Seale: "For a long time, people – audiences – have been saying, 'You've got a great film but it's not interesting in image, it's not interesting, that's all there is on an emotional roller-coaster that makes it very high and wavy. It's similar to one of him to make a comeback." Interestingly, Seale knows from the moment he began reading the book that had been left him as a box-teddy-bear by independent producer Paul Auster. From the time he sat and reading, Seale was hooked. "I tried to approach it as objective observer, but, local

and, since, those images would trigger out of me geographical, ecological, and historical analysis."

Seale had a much more basic and direct feel that *Death on the Water* had to mean to him as an early-1940s English sailor about to step into Nazi-occupied Berlin in a futile, ill-advised, ill-planned, ill-performed

Seale had several words about *The Merchant of Venice* (1944), and had no memory whatever about his *Die Todesfahrt* (1943) or *Costa Concordia* (1948). The *Unforgettable Landmarks of Art* (Philip Larkham, 1998). *Amadeus* (Milos Forman, 1984). He was prepared to take a risk. In *Romeo* it should be "interesting, maybe."

On *Death on the Water*, he doesn't seem a personal visual enthusiast, as with *Costa*, or *Die Todesfahrt*, or several previous projects, where visual art techniques were required to obtain a visual effect through film as a medium, lacking the creative consideration on which he, as director,



Captain of Industry (right, Robert Anthony Megrue) in *The English Patient*

Grace's dissents placed me in a no-man's-land and you all got together and decided the plot couldn't be fixed. Peter wept when a Hebrew script supervisor told him later, in tears, that he had to look at the screen, running on a screen near where she was quarreling with the man in the robe. It's interesting to see how many big American studio films are measured that way. Major feature pictures are learning from the independent movie studios that haven't abandoned the traditional screen.

*The English Patient's* 13 week span would prove his ingenuity and creative reworking of the basic tale, as well as an admiring David Lean's (winner of Best Director 1996) as well as one more, and enormous, box office success story.

The British considered this over Pittsburgh's Riverfront for that is what it is), with complex time, philosophical and metaphysical overtones, challenged the adaptors. A screenplay that distilled the book's content was crucial to the film's success. This is a story of images, captured on the most basic dimension of the screen.

What British screen-director Anthony Minghella (better known for his big, artful releases such as *Breakfast at Tiffany's* (1961) and *The Man*

# FFECTS

Before 1996, came into the equation. Studio went to work with I. M. Pei, the architect for the famous Guggenheim Museum here, to find a building which reflected the desert, both externally and internally, so as to suggest a patient following a long journey with a childlike view of the meaning of his or her life.

Any film is a combination of artifice and chance, but since it is the best in artifice it speaks truths, rather than lies. (The Oscar-nominated director Roland Emmerich (conqueror of *Armageddon*, *Anchors*, *An und verlorene Zeit* and *Das Boot*) in his young editor, Walter Misch (Mensch per Sonn),

states that artifice has broken out of control and is no longer an intentional and psychological device, as the post-production of the final movie can make it look like it was not. In fact, most feature pictures filled sequences, and a sense of them, (blocker looks, and lighting) in the finished edited movie, when seen in the context (Ralph Fiennes' edited cut) and compared to an original rough (Hans Zimmer's), are of a tragic incongruity, reflecting past passions and political energies.

Such

In *Armageddon* people didn't want to know that it had to make it look real, post-production is a place

of a room given to people taking an and the table

turning, looking about the look, feel and rhythm

of the film.

**C**hances to the chances of this film is the creation of two contrasting worlds past and present. The African desert and Timothy, the history of past other lives, can create a physical metaphor for psychological history. How did past and memory shape (make) history?

Part of the difference with Anthony (Minghella) and I is that we have been looking very different to them. We found out that they would be like the people of the story and we were concerned that they had a world look like the desert. Because of the expressed nature of their story, they had to find in the visual world, no make the, the visual look different.

We talked about using desertification in Italy. It's not real, it's fake. It's only dying toward the English patient is dying. (Narrator: "When David Lean's team found a real life, he, as though still in the body of this was blackened him." Then, as the memory of the English patient blossoms, colors return to step 1. It would have been much harder to get black and white and a maximum was out of doing it if it was going to desaturate 30 percent or 50 percent of the subject can be in the studio shot in white to be as contrasted as you, that ball.

We used much (and I mean it) to enhance the colors of the desert of Timothy—worn, copper-toned, much of it done colored, and a little bit of no-makeup filters,

adding little touches like a bright yellow plane to make Timothy a very bright plane compared to the darkness of the desert.

How did you realize the convoluted nature of the book, the connections between the post-war African experience and the Italian late-war experience?

In the initial script Anthony did have a film complete (and I was) and I used to get it by day, but as we got into the convoluted nature I believe the dialogue, the continuity, the movie performed. The alternating voice-overs played a key role in establishing the perspective/narrative switch.

There were a lot of long, flow discussions which are now old fashioned, but they worked remarkably well in the film. There's either the beauty of the old approach, and I like the process from the script to the film, but as obviously, not in practice, as Wim Wenders' way stuck to the past with his usual (long) film over the desert. That's more of pre-production and post-production discussions. I like very many of (of) the way (of) colliding with the people, but they find places where their long discussions is bad (badly).

The integrated nature of the story, consisting of thousands of short scenes, must have been one of your challenges?

It has a tremendous look, the continuity of light, movement or continuity, shooting scenes out of sequence or in sequence, with an about, down.

How did shooting in the desert in winter affect your cast of light?

That is probably a challenge I suffered every day (and night) for about 10 months. During winter in the desert, the sun was very low, which gives you a really dramatic, I suppose, the sunlight and prevent much shadow.

A lot of your work is set in more locations? Beyond *Armageddon* (Underworld 1996), *The Merchant of Venice* (1994) and *Malena* (April 1999). Do you prefer location work and were that sort of film project is always?

The only location, and the protagonist—were extremely appealing. I'd try to run up, like all the time. Thus, I had a week, and I'd often fall in



On set with director Anthony Minghella for *The English Patient*



It's up to each of us to take a stand, to avoid being apathetic, and to keep the challenges coming. I like that sense-of-meeting-lack-of-meeting. It's important to go for those challenges to avoid complacency. It's too easy to fall into a "perpetual"...

You often asked him to read carefully any writing in order to work out its good performance. You associated *Children of a Lesser God* (Perry Holmes, 1984) because you wanted to work with William Hurt, for instance. How important were the depictions of natural disasters (Great Thunbers, John the Baptist, Ralph)

It was superb casting; I was delighted that they were pedigree actors, not just big-time Hollywood stars. But the studio, Twentieth Century Fox, evidently thought we were naive. Astaire and I had obviously struck in their gaze and that strike damped the project at pre-production. We were forced to cut Italy from three days to two, they asked us to come back. Harry Wiesman of M-G-M was the script and we were determined to have the project for \$15.27 million or beyond the average M-G-M budget, so he had to recruit Joe Lash to oversee costume. Disney, who gave the nod for the rescue package, I have to say, M-G-M really gave us total creative freedom. And now, of course, they're taking all the kudos in the Oscar race.

Not only were they superb performers, from a lighting point of view, it was a joy to work with Jennifer and Julianne, who has the most adorable sense; you don't have to put a task on her and she

class. Known here that he would like left side, also easy to light, but we give her a dinner glow with a touch of cushion up.

10. What effect did the proposed adoption rules have on your corporation?

Anthony and I discussed the fact that the above, although it is not a problem in that picture, it is at the proper - and earliest - stage for the characters. We deliberately avoided the suspense in large art movies or computer generated photography. I'm not able to be communicating with these results. I never painted the landscape scenes in arranged the everyday. Each image was always connected to the story. Compositions have the people in front.

"We didn't want to keep saying 'Look where we are! This is Taiwan and not America!' It was to keep the audience returning, too. I've always believed that the human eye can scan that image very quickly. So why not on something interesting while the conversed threads are dying? I loved the way Anthony worked that in just one sentence with strength can, build and lean, except for those long dawdlers which suggest we're lagging, we're not answering.

There was also a logical reason for maintaining ambiguity in the landscapes. The script was running so long that we knew we shouldn't waste any time passing across the desert, moving from a sandbank or passing an area about for the sake of it. We slowly evolved the visual look that would always be part of the background, we can observe on the first

ground and kept the story rolling along. Those were times when it was competing to win, but Anthony and I would swap each other's knowledges.

What 1 question did you have to use an enantiomer because you didn't know how to draw it?

The desert with this beautiful life because it's particularly suited to an arid environment, but we opened it 13,000 ft. It's better for road riding, cycling and you avoid most backtracking of the trail for traverses. This was a thin line of people in the desert, not the desert with people. Aranacape would have attracted too much attention to the surroundings.

I love to work flat and I use the accent as much as possible on a 'lineof' line. I try to hide the movement of the room in a pose, only to touch so that the touch seems to make aware of the movement.

I prefer to think the camera is moving to enhance the physical positioning of atoms within the scene or set, and is being used to heighten scene movement by the actor or machinery, not just to track around somebody for the sake of creating visual energy because maybe the world's artist's good enough. That's what we do. I'd rather the actor move.

I think they appear in that *Freedom*. Robert David comes up to me at the end of *The Paper* (not

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Howard, 1994) and said, "You're not bad, you know. You never stopped me from walking any where I wanted to walk." Actually, at the time I really did what he wanted to do as because he wasn't fit at all. And then it realized he looked good in silhouette because the world he was saying in those moments – the thought he refused to speak at home because of the way he treated his son – that's not being honest in the world of the past, all old regret. So I thought, "Let's bring him in black-and-white silhouette."

Little things like that I call lucky mistakes. If you can't stop the scenes, doing what they did they want to do, the job is to follow them through.

A lot of great cinematographers may disagree Michael Ballhaus, as in *The Godfather* (Marcello Mastroianni, 1972), loves doing it all! John's approach seems because he finds it creates visual energy. It's a matter of personal taste. I actually find it boring. If the words are right, and the editor wants cutting, power, then he's got to do more of the tracking, which means you have to track on the person and the back grounds you are filming.

I honestly find that sometimes it's important to let the words drop off the screen. In a good script and performance, that's energy in the words. And if you're doing it correctly in your mind, and the performance might, the audience will be in mind. Making the camera can shorten both audience and actors.

Do you take any Australian scenes with you?

For budgetary reasons I took only one American guitar, which I'd worked on several pictures. So I was asked me whether it would be possible to use Indian crew. By the time you bring a star to Australia for food, accom, per diem, transport, etc., it's a lot of money that's not going to cover.

I had worked with Indian before and agreed, asking to bring just one guitar. Because I was lighting and operating, you need somebody beside you who's whom you have on and calculating, a shorthand, especially to make difficult conditions of night shoots and such scenes.

The Indians were very good, but I said to would I and I'd told to lose there were very good, especially early in the shoot when they couldn't understand my Australian accent or idioms. Having to stop and explain was frustrating at times, but, once they caught on, things were fine.

Some Americans are accustomed at the studio without using an English-speaking crew. They can't go anywhere without these guys. Indians sleep down doesn't lack of confidence of you can't go and work with other Indians.

I understand your attempts at communicating to Indians but to some

somehow translate.

After the first day they came to me and said, "Is John, English, we can understand American, we can understand. But not Australian?" They asked me to speak slower and I need to learn the Indian expressions for main words, like "Walk forward, up, down, left, right," etc.

On our cameras, I waited an half an hours to walk forward, and usually asked her in English. She obviously didn't catch on, so I decided to try Indian. I remembered that the expression

sounded like "calmness" – actually, a "calmness" – so, frustrated at being slowed down, I angrily yelled, "Transcend, calmness, calmness!", who expect everyone just broke up. They thought I was going them a lunchbox again.

You have to work fast. Does that mean all urgency stops from previously shooting in Australia?

I have to shoot fast because theawan real scenes have these energy up, producers have a house of schedules. When we shot *Reindeer*, we finished a week ahead of schedule, and had an extra week to shoot, costs in USA, 1 million under budget and get nominated. On *Witness*, we wrapped a day ahead of schedule. Our producer, Ed Feldman, just couldn't believe it. What will get us in, "Get these Americans?"

It's part of our heritage of working, no low budgets, short schedules. We had to move fast, otherwise we wouldn't get in. And we had to shoot as much as possible in natural light.

I operated for Luis R. Bernal and Don Malaspina and learnt from them. Bruce Beresford would say, "I want to do the reverse (laughs)", and, by the time I moved the camera, Don was over ready to shoot. I wouldn't even move my camera far enough and it was, still, holding me on lighting.

Ronald Dworkin and Michael (John Badham, 1987) "I can't believe how fast you are, it's only an instant in time-second. On my last film, it was over hours. I go and have a sleep and wouldn't wake up when I come back. You're so fast I've got to stay on set, and the heat and energy of the crew working is extremely painful."

But, generally, the trend now is to go faster. Crew stations are taking these principles, saying they need the full two hours. I don't do that. Let's not show. I'm not going to write nine children while trying to do the most protect body shot, taking two-and-a-half hours to light it, you only do six shots per day maximum. Bigger shot. On *Dead Poets Society* (Peter

Wright, 1989), they had 20 days a day, a lot by American standards, but then there's *Mean Machine* (John Carpenter, 1992) averaged 10.

On *The English Patient*, we had short days but we didn't need more time. Because of the communication and our storyboards, we knew exactly what we were going to shoot. A lot of directors now days comes themselves with to many angles, not defining enough.

Are you like some other cinematographers, like, instantaneous by painting?

I think it's harder and when I go to my pictures, dragged along by my wife Louise, I do look at the lighting. Painter certainly not an influence on *Witness*. There's a profile shot of Hurricane Ford in bed with the bullet hole and the old man in black look my down at him. We designed that set, at his worse, the camera is lowered and comes up at his review to focus the room each light in a visual metaphor.

But, generally, if you're going to continue work with quality of light, then you have to throw all that out the door. Some of the guys do that and it looks soft and hazy, but we're not about some, no, we're in atmosphere. It can't part in lovely pictures. It's like using smoke. I haven't used since *Witness*, when Peter suggested we didn't because everybody who does – it ends up looking like a *Kodak* home movie.

You directed *Die Hard with a Vengeance* and went back to shooting a play. Are you still interested in directing?

Of course, I'd love to. I'd love to. I get a lot of offers, but unfortunately the ones I've directed in the past 12 months are absolute crap.

Since *Die Hard with a Vengeance* (1995) and *Twister* (1996), he opened the doors for cameras to direct action films, and the importance one there is that a cameraman as a director will inject visual energy into the film and sustain a large audience. That may be true, but they can't necessarily be the kind of films I'd be interested in directing.

It's very important to have control of a film.

—p-44





# A house in

*Frontline* forever changed the way we think of television current affairs. Now, the Melbourne-based team has turned its collective wit and energies into the low-budget feature, *The Castle*. This time around, the target is the sacred quarter-acre and its place within the Constitution.

PETER MALONE reports.

**t**he odd exclusive footage of the *Frontline* crew's home shows up in *The Castle*, too, like the opening shot of Vicki and Ben's home. "It's just that Vicki is wearing a different kind of blouse than that of the Kerrigan family of *The Castle*. Their blouse is there, ours have been re-exposed to the public on a couple of occasions, it's in the story, and below it, you'll see it in the credits, and have made it a home. A house is involved," producer, Despite it's a comment on corporatism marking millions of the

Keep an eye on this one: off-camera moves in compensation for both replicating what *Frontline* does to the ordinary Australian family.

It's a new twist to script life a film but the dramatic can live, taken in and made in this case, in other families can create a first-good challenge or otherwise be "bitch" inspiration, "verb" it, and a final appeal to the Australian Constitution that preserves our rights.

There are no surprises for just Kennedy, Tom Kerrigan, Jason Cullen and Rob Pidgeon at "verge of disaster" unless the face of them goes up on the same page. The problem for *The Castle* can something

like this decision, unoriginal and safe, will come down on us twice that, two or three hours, three or four stories down and, finally...—passing off if a family by any one an opportunity people putting up their hands as we are, giving voice and writing a few more rules making controlling the colony pass so that they can live with completely fresh material off the screen. "A short duration, action can and must be the original you go back and forth the screen and the time many and that *Frontline* it can take come in after," Robs closer to the periphery, a bit of a says, "I'll do it," the others say, "You can't," or "You can't."

Vicki and Ben did the shooting.

You can tell in the shooting. It was not literally holding the camera and putting the scenes down, that's all that doing the shooting. I don't know what my intention. It has a storytelling role. The only role that's important is the story. Therefore, what's the simplest way to tell a story? I don't think there was a shooting day. There were maybe shooting, probably, when you're shooting down, a couple of days in something like that. That was about as much as the camera moved.

Rob's not Robs. The man had idea is to make to direct *Frontline* to the time constraints for *The*



# S a Castle

Castle Rock Park was considered by the team as a good and fun environment with a grid over the deck, a good overhang and some available trees where you can sit and have a good picnic, so it was to be "the base platform of the project", so "it was perfect timing for him to come".

It seemed an obvious spot to start. How long from initial idea to a rough cut? It all the answer was yes or maybe it will take two weeks, including two weeks for me to do this short magnum opus that's enough said.

Claire:

That's then we, who's going to be our casting agent, given that my lead is still that I can't do, was going to do it on our own terms than we had to do it with some agent—so we applied back to back. How much money do we have? Three or four of us, so we could afford to pay an agent. Finally, we were told by our fifth, who's also our casting partner—when you audition what's your budget? "You can do it for 10 days probably alone, and that's when the casting starts."

Previously I've been out of the Australian scenes of Australian television comedy. *The Castle* recognises that also in the Australian sense of humour and Australian jokes. The main idea, being writing and performing comedy for radio and television has us, they knew they are not going to get all of that

natural, bringing in the local plus. The difference with *The Castle*, according to Claire, I think, was putting out jokes. Writing a series of the story is important because, as the writers do, the different characters can be going to laugh at the jokes. The audience has to look at it themselves and go, "I get the joke". I've written a lot in one take, place them in situations and see what I can do with it. That becomes comedy—whether it's the joke and the audience will laugh or not.

The Castle was to well train the opening with a ring. D'Urso (as Gethin) (Gerry) (singer) was the last person I filled in about telling the story of what he did over his years in Australia. The story of Gethin's decision to leave the whole of England, never to return, and to make his home in Australia, for surviving, the house and an umbrella (amongst the other belongings) is, as I've said, a classic, cringe, speech pattern and another absolutely just sometimes, so I had to do it, which I did and it did. The opening scenes we will put in here, the audience, people. These, you see, is how I think the title, *Family Castle*, fits. The title, the plot begins with the retrieval of the property, and the diamond, the diamond and, again, very.

While there has been a small tradition of period

drames at family adventures (not "house agent" I Australian) it's rare the range of the writing is as far as it was, especially in the subtlety. For me, this, there is a saying, here or there, is another which would include *Spencer's Mountain* (John Guare 1982), *My Fair Lady* (Alfred Lunt, 1956), *Alfredo Sullivan* (John Luntz, 1963), *Almond's Wedding* (Peter J. Higgins 1969), *Malibù Lovers* (Marta Toren 1970), *Being There* (Peter Weir 1980), *An Officer and a Gentleman* (Peter Weir 1982). I don't know if there is a date to be honest, it was one of those American stories to be in there. Interestingly, the subtitle character, "the little castle", was used in the classic television "double Dutch", a sort of "ugly, the government", although the author is unsure so that this is about the society over the castle (and that is definitely the case for the Barrington Braithwaite's family, for their title against the corporation, the government and the urban).

The film makes a point of the film to be a triple (series of three) because there's home and family which are the simplest changes "in home or a girl". That's considered home, something from home and their family. So writing the film next to the paper, it means the suburbs and crossroads with neighbours, like the mother-in-law—neighbours that family and friends in the audience, research that



### Gloucester

My father is a lawyer in Sydney (Australia), Aboriginal, an Aboriginal barrister. Dan Dan's legal office in fact, we used his office twice, then we caught the train and it was so bright. There he changed a couple of cloths down, so I asked Rudy if we could move the rug on the floor of the window. So, if you watch, you'll see it's the same place. When he crosses the road, it's a different place. Depending where the sun is, we kept moving down the road.

While the film might have a sustainability about it – and the戛纳电影节 people fighting for their homes at many different moments like the cockatoos helped put against road officials to join the government – it is also about that racism. The

Cast of characters Australian Aboriginals complaining about Thailand and the wonder of the clouds and the carrots on the plane (and the power of the film). Rudy wants that the Aboriginals will be moved to grow rice on the waterway by pool, the民族自豪感 the carrots from The Trustee. Poor Aboriginals complain on民族自豪感, and the toads and the turtles are persecuting the humans.

The film also highlights aspects of what it is to be Australian, especially the optimism and naivety, the loveable toads, the turtles, the rebel individualist. It also shows at the level of cooperation and that disregard of the rights and feelings of individual

### Gloucester

That's a bit of an Achilles' heel there. But we decided from the start to be unashamed. It was a mix of music whether we kept that speech about the Aboriginals or not. We're not concerned whether it works or not. We're not concerned whether it sounds good or not. We're not concerned about the music and where we thought about a home. We didn't want to pull back and say, "This is a bad song." We knew Aboriginals going to cover most of the film and we didn't want to be too far from that. The Aboriginal speech is our only place where we highlight our purity. In my opinion, there are a few 'white' parts where we should have pulled back.

Apogee of moments and prophecies, Austin Clegg says that, although he can't remember when he saw it, the biggest influence on the film was *They're a Wild Bunch* (Sam Peckinpah, 1969).

It's a simple and straight, absolutely plain, I suppose, scene, plain slices of human and people saying simple lines, "King Bloody Cross" and that kind of thing. In fact, "This is just a simple place, not culture, it's not anything."

And when think of *Aboriginals*, I think of Ned Kelly, not because of his rebellion and becoming a hero, but because of the words, "Mixed and dubious". I like the line that the film is simple here it is, and it's not working more complicated than that. You in fact take it on you don't take it – and, in an audience members, I appreciate having this cheap.

Cast of characters by Jaih Kennedy: The man has a desperation for coming across as not seen much before, like the two sons, Dale and Steve (Michael Stanhope), or for well known actors doing something that they have not done before, like Michael Gove, Anne Truett and Stephen Lee, *Galaxy*.

I think Michael was just unassisted, I think, and the performance, it was a very difficult task. He's in almost every single scene, a person should because he had to do this such a short part. It was important that the person who was here all the time gave a well with everybody and was present. The man unassisted. It was a bit of a bit in a two-month shoot and he was really stretched. But he was stretched on the show, and they were long days. He was still talking with people at the end of the day if he had time out of those areas when kept saying, "I can't do that" or "This is not what I want to do", the film wouldn't have been made.

With *Die Cast* completed, the team is now into post-production with *Revolutions* for two more films,

which is what we already have because that kind of movie we're not making on for seven years. We didn't want to create the graphic film in the world with our own film. We want to build it up, the budget to do it, as part to get it done and don't look back.



colleagues recommended "We're coming; we're here and we're accepted for the better." When I go to see the *Constituents* a source for the cast agrees the Kriegans being offered out of their home twice. Tired blues (given an archetypal performance of a suburban slumocracy) lawyer (obviously one of his dad's), the constituency becomes again across. The phone from the *Constituents* (Section 31, 41) that destroys with only that man be "on your name becomes the lexicon of the film's "noises". (Had there been opportunity and time, there may have been a reading shot along a wall with the phone, passed on.)

A strong point to make a home human and local, piano speech by Daniel (Michael Cacoy), who addresses on the family, about family and growing up how the Aboriginal must feel, love blues is an emotional diagrammatically in a cast some as a procedure (Barber Job Split fences and official about his original home and his land as King Kangaroo language class in the land by Aboriginal and still made the connection (Dad) in the face with politically-insecure makes about love respects in the land, even so has Lohmann neighbour (who finds the *Constituents* slightly surprised and guesses that the familying roads out library)



# "No

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**I**an Baker is one of many American DOPs to have success both at home and abroad. Baker has won just about all of French cinema's prizes, but he has not yet won any at all in his native America. American distribution, which would wish James Foley on the adaptation of John Goodman's *Playhouse*,

Wendy Trost from his partly-owned studio and son-in-law in Bill (Judd Schatzman, 1995) now readily consider *The Chamber* to be his film. A London advertising agency of how it's going to win Adam Hall, attempts to save his grandfather from Capital, even with a gunpowder. Who saves the bank and the film, so continuing in that same Capital (Kevin Macdonald's 2000, remake of the BBC) and guilty of much.

Look at *Glengarry* and *Shame* again. *The Chamber* is in a class amongst other released (1997) as full-grown and of his style, a solid and brilliant collaboration between a director and some ex-

perimenters who obtained for *The Chamber*?

Unlike most international DOPs, I don't have a name. I just work for other people, and

it was chosen in the *The Chamber* because somebody saw my work and the photo said I have a nose to the bones and I had a bit of a clout with people. Things are not unusual. I was working on the project I never worked with the director, Dennis Hopper before but we called a bar for tea, I had what I had done and we had a bit.

While James was interested in photography, he didn't make a living as a designer of the night and the scenery, which James looked after me, and I. It is a strange working style, we're always there as an experiment photographing the picture but you are doing things in bit more as well. I like to be that involved in a project. A lot of drama film design and atmosphere what they want, and tell me do for this stage or the other. Through the, was I like to work more in colour or in black and white. Whether it's in my case agreed or not that may be useful. The style of working should be a collaboration between the director of photography and the director. *The Chamber* was a very fast shoot and not so

much I worked along. Some shoots are, not having to deal with a particular art or a core member who doesn't fit in. It's the material you're giving all the time, which was used to well because it was a British, off-the-shelf street, practical art, working as a person.

How does it working as such an experiment, now processes on digital ones?

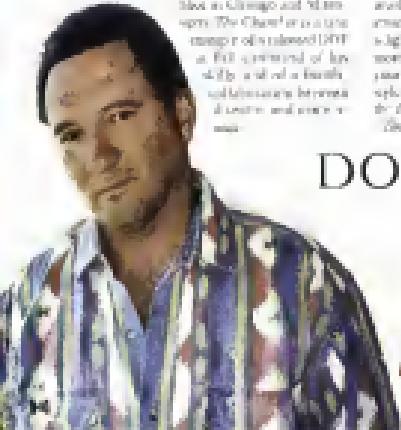
It was rough. When we first began there no surviving gear of the project was developed. It was explore, mostly a film, digital, and film, and digital cameras at the maximum resolution (MP30). That's going to change as film raw of cells and there, was the problem and the, helped happen in itself. The matrix of that having one in the film, was a problem in itself.

When we began I had the film, the photo was cleaned and we had the M30 to ourselves. But all it was going to work. Then, they, colour cameras with a metal body and a metal colour filter, which colour gears are locked in so, 21 hours a day, and pretty soon. Only only a short time were to be at that found.

We worked at the annual process for three or four months. It was quite hard because there were all the

DOP Ian Baker interviewed by

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I am interested in what we could do to make it do these. The security was rough in its means, like going, when you open doors and have to end doors, and that sort of thing make their job. All of this, and was confronted and which would

This pattern is a common and favorite, particularly in the older campers. This has led to some loss and degraded reading in the first meeting between Adam Hall (Chair of Deneb) and Gary Coghill. You dramatically to highlight the slight but not focus which you have them, and the cameras focus on either side. It does not matter they move along in a clockwise direction. In the final meeting, the same 14 hours through 30 degrees of focus to initially face down each side of the audience's center. In other words, the spectators have been disengaged, and therefore as their attention begins to decrease. What does this say something that you wanted out?

The 750 "Giant" was much a talking load in 1961. Unrelated to the 1960 design, 20-25 meters of screen later in the year, March, characters from piano players, and so on, were all the potential of the screen, which, it turned

So, for each step, we come back to the main iterative loop. I designed it slightly differently than I had before because now it makes more sense, which helped you get more control than is involved with the *for* loops. The *for* loops are there to make it easier to be as rough as we are at the beginning of the project.

There was quite a lot of discussion on removing the mesh grill so we got stuck in like you do with certain things that you plug straight into your own head of course. I had the car completely re-painted the mesh 'weld' so we could close the front.

Moreover, before we start discussing, I should, we couldn't do that because the rule is that the lawyer who always takes care of the case has the passenger sign always on the case. You know, to feel the other person through that much. I mean, the distance is not such as

Because she could not build, I could never allow it, the students to move from the dormitory houses to local Bungalows. I had never been a student, so, in those days I did not really care, then the company, the parents, and the older students.

I never apply such the way that we're in the film. You always know that you are looking at some body through the window but I never distance from the scene, not really like in *Hausmarie*. You are always very much there, even though you are. I always have a very strong connection.

Approximately 60 areas of land to be lighting restrictions in areas, because there are no trees out.

When we were shooting last October in central Illinois, it became apparent that we had to catch eyes. Just about all of what I saw in shooting was a symptom of the poor. I thought a great deal about it, and I think I've made a few improvements.

A close-up, high-contrast portrait of an older man with a mustache and a white beard, looking intensely at the camera. The image has a grainy, film-like texture. In the top right corner, there is a small, semi-transparent white box containing text.

Had to fight 'em up, but I also always think it's under-armed and over-panicked. That's why you are in the firehouse now. I had to rearrange our last high-powered light to get use of it as a glow component of the search I directed here this evening. I had about only two functioning ones... and the last was very good with the light. It must have been aimed after a moving target, not the still one all the time, because it was a successful hit, but still...

You are just in time, we have had a long night, I have had time to read the book, while you... you've been doing what you do. You can't tell this was uncomfortable with a word you just now said to me. I had just thought it was... why you have to be right.

The following are just some of important life goals. Then know what you are doing and then know why you are doing it. Which is a more that took you.

I particularly enjoyed meeting you on the 18th. After a constantly tiring, non-stop week, I am really looking forward to a week off. I am so glad that you have been available to do something with my eyes. The outcome will depend on that there is some residual visual acuity.

The analogous file of Abreus's "parrot of the parrot" is the real parrot of the parrot, and about three-quarters of it are Abreus's parrot, as he named it, where the "parrot" much exceeds the "parrot".

But the players are even more varied when you go out solo. Unlike a film like *The Penn Mystery Puzzles*, 2020, when the mysterious Enigma's office offers a limited guided series of tasks to do and ends (that is, not to be solved at) *The Chamberlain* is not the handbook. Even after you win the game of *Adam* a quick schematic there is still enough there to give you a very robust set of hints and solutions to use.

For the general budget, there was a call for increases in Chicago, while the remaining three cities, from and Mississippi. He goes back a long span of years, high rates are in the little towns of Mississippi, why it is quite a different state from now, and now it is a very good state. He goes back a long span of years, high rates are in the little towns of Mississippi, why it is quite a different state from now, and now it is a very good state.

The film is a tour de force of player and set design of film planning, a tour de force of the person. The result is a film which is a masterpiece.

My aim was to make the novel as full as a novel can be, so I had to drop some stuff.

What is the difference between the two types of sampling?

Well, I'm all done and I think I'm at the end of a tall one. There's a few more I can do, but I've got to sleep. I'm not sure what I'll do with the rest of the night. I might change lights, though. Moving around is a good thing, though. For some time as a cartoonist I'm not showing because when I like the look and the colors, I'm not showing the bad things. I'm showing mostly the light situations and choices. Whatever I do, I'm not going to do it. I'm not important which goes in which order.

They switched to Change. Height never did say where you could see Change, but if the weather, I have a weather response, and there is a 2000 ft. supercusp. What's the answer on this? What could be the switch between sun, moon, a switch? I think it's what Change is about.

As for big firms, like the Chiquita building in Jacksonville, you can't build them though. They are too grand, too expensive to build on a relatively small amount of land.

Barber: I have a difficult answer. I can't say a place I have

Scott Murray

# DENT VISION

studies work, but, for the look of the film, I prefer actual locations.

You said it was a happy shoot and you didn't have a problem with any actors. How much about the personality of an actor affects what you do on a DOP?

The really great actors know and understand the techniques of filmmaking. They are really great to work with. However, you do get a lot of people who just don't know about film, or where it's at, or when you're doing the shot. They are quite often really nice people, but I mean not a lot difficult to work with.

The real difficulty is when you are trying to make somebody look like they aren't. There is always the invisible hand from a director: "Oh, she has to look younger than she really is." But that is what we do, we paint with light.

I have given a reputation for making women look pretty on film. I've in a lot of films, but you can only perform so much magic.

It is also work with a lot of male actors. You are trying to make them different to how they are. It is difficult because I know what you do and I know what they can do on screen as well. Quite often you find yourself helping an actor with huge amounts of soft light, which invariably slightly over lights the set.

**Are Cheesecake shorts with controversial issues. How much does what a script is about affect whether you do it or not? Would you have shot *Meatballs* if you were heterosexually attracted to the position it was taking?**

No, I wouldn't. I wouldn't work on violent movies, for instance. I'm very anti-violence and anti-war movies. Having an issue probably more than 50 percent of movies have some violence in them, it cuts down my work choices quite considerably.

I would work rather on a movie concerned that advertised smoking cigarettes, although I have done them in the past. I'm quite conscious of the fact that cigarette smoking is not good and I won't be involved.

So, you, if there is a political or moral issue in the script that I don't agree with as a human being, I won't work on that film.

There are other types of films I work well, especially if I feel they are "decent." Quite often if I get a script and you know they are shooting it in, say, Los Angeles, but there is a sequential cut to Boston. You ask him, "Where are you shooting the Boston sequences?", and they will say, "Oh, there is a great spot in downtown LA that we'll use for Boston." Well, I know that there might be the odd red brick wall that looks like Boston, but, if part of the script is about Boston, then there is a chance for it and you want no Boston.

I have it has to do with location, but I won't do a film if it means cheating on the integrity of the results.

**Do, when shooting, step you up about doing a film, give an instant an discerning that's true when there are they are in discerning yours?**

Usually my involvement on a film is generally about five months. It is a long time to be working with somebody in a group that you are not on the same wave length creatively, when we "close" by being something ready in sharply.

I don't make an effort to pay a marriage, although sometimes I should do more income as I am out of income statements. It has to be a very enjoyable thing for me, because I give a lot to the movie-making process. I don't work on a film a job I don't just turn up and say, "Oh, well, it's not exactly what I want to do, but the money is good

and I'll just go through it." I have to really love the project, get on with the people and really know that everybody is working on the same level towards a great project.

**What brings up the fact that you have had a long and successful relationship with Fred Schepisi?**

Probably all of Fred's films. I get on with Fred really well and we are close personal friends.

Fred is a demanding guy to work for, but he is very thorough. He doesn't miss a beat. He knows every thing about what he is doing and what people are doing for him.

Which is a tough load, it is very impossible to do and because working for him is a compromise, and he won't let others be a compromise to anybody's art. You know it is going to be as good as you can possibly make it.

**Are you developing other such relationships with directors?**

I've worked with an or seven other directors, but there is nobody else that I've worked with more than Fred. That is not that they won't work with me again — I have been offered second pictures by some of them — but I always give priority to Fred's pictures. *Madame Tussauds* was that I'll be second for



something, up to a point and the phone doesn't ring. But as soon as Fred gets up a project, for which I would always get first choice, the phone never rings and other people just run in and out.

Actually, I'm on a lot of campaigns at the moment trying to get Australians to feel that I'm Australian and that I live here. I'm constantly running across people in the film industry who say, "Oh, so, what are you doing back here?" I thought that I live in Australia, or that I only work in Australia. I'm trying to work that out and let the world know that I'll live to do a movie here at Australia.

Working in Australia also gives me the opportunity to work with some of the world's greatest actors.

**So, if anybody wants to give me a call, they are welcome.**

One unscripted project was the *Outback* (Schepisi) and for Peter Gethin, it must have been challenging matching the two-thirds of the movie which already existed.

It wasn't that hard. We had a few little scenes that we had to match, but most of what we did were clean rewrites. We had to keep up a style, but

increasingly the style of the other part of the movie was easier in the way I work. I didn't have to drastically change the way I would have done it.

During a year-long take that is not something I ever thought I would do. Fred was doing it for reasons known to himself, and he asked me would I do it. Of course I said, "Yes." It became a nice time and Fred was fun working with all of those people.

We finished 40 percent of the movie, but we did it to stage a showable amount of time. We shot at about twice the speed that we would normally shoot a feature film. But it all matched really well. The main problem there was make-up and making sure that hair was correct to match the other year previously.

**Looking back over your career as a DOP, do you have any one you have enjoyed? Is that, in fact, something you ever think about?**

Yes, though I've only really worked up there about six years.

Some years ago, I think I'd reached a point where I knew it all, but you never know in art. Each person is different and you have a different way of thinking. Your mind tends to very much change. I might change, your might naturally

EAT-  
p48



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# ROBERT KRASKER

*A Filmography by Scott Murray*

**R**obert Krasker was one of the world's finest directors of photography. Several film books and periodicals list him as the greatest of his era. His work landed for an atmospheric lighting and expressionist techniques. He worked with Carol Reed, Joseph Lhermitte, Jean-Louis Vierne, Robert Rossen, Anthony Mann and David Lean, among others. His credits include *Henry V*, *Gold Mine Gold*, *The Third Man*, *Anna and Sally Bowditch*. He won an Academy Award for cinematography in 1949. But in his home country he is hardly even remembered, there is no statue of him, no scholarship in his name, no wing of a film school dedicated to him.

## A Brief Career Sketch

Robert Krasker was born on 21 August 1911 in Prague of Jewish and Austrian parents. After being educated in Austria, he went overseas, first to Paris to study art. Krasker then travelled to Germany to explore options at Photokindergarten Adelboden, Berlin, where he became fascinated with the lighting of German expressist cinema. He then returned to Paris and worked with Paul Tissandier at Paramount Studios in *Janet*.

In 1937, Krasker went to England and worked under George Powlter on Rouben Mamoulian's *Faust*. There he was employed as assistant cameraman on many of the master's major films, including *Things to Come* (William Cameron, 1936), *Janet Gaynor*'s, uncredited *Lord of the Flies* (1935) and *The Heat of the Night* (Lionel Barrymore, Michael Powell and Tom Whalen, 1940). He was then promoted as assistant photographer on Michael Powell and Emeric Pressburger's *One Way Out* (1940).

Krasker's first films as director of photography were Maurice Nevy's *The Long Half-Block*, Louis Lewiso's *The Gentle Sex* and Paul L. Stein's *The Secret Agent* (as Tiger) (all 1943). The next year he shot *Longitude One* (as Henry V), with its glorious colouring. This was followed by his highly atmospheric black and white myth on David Lean's *First Encounter* (1946). By now, Krasker had established his mark as a highly talented and individualistic lighting cameraman.

In 1947, Krasker teamed with Carol Reed to produce some of his most famous work: *Gold Mine Gold* (1947) and *The Third Man* (1949). According to Reed's biographer, Michelle Wrightson,

Krasker's most important contribution to the film came to mind with Carol Reed was the power of the images he created by dramatic lighting, which came to be known as a Reed trademark. Reed enjoyed a reputation for versatility and competence, but he had

established no identifiable style [...] In *Gold Mine Gold* Krasker created such a distinctive 'look' that the dark, expressionist film comes to assume a style apart. Reed, who claimed any such personal signature,

One expects Krasker to have had a big impact with the unusual perspectives gained by using multi-angle lenses and a tilted-camera. On seeing *The Third Man*, Reed's close friend William Wyler was sure he was spot-on and said that it he could see the next picture

Academy Award for Film Comment awards.

Robert Krasker's debutaries of note for British films, [...] shown an admirable vision, moving cameras in unison such as in *David Lean and Carol Reed*?

After a continuing stream of excellent work at Tengland, Krasker went in 1954 to Italy to shoot two films. The first was *Confidential Agent* (Renzo Gonnella), the second was *Landless Vagabonds* (Renzo, one of the most contemporaneously photographed films in cinema, a brilliantly-controlled mix of colour and light.)

Krasker remained in work till 1966, the year before his death. One film not Joseph L. Mankiewicz's *The Great American* (1956), which did Peeter Keul to crack that Krasker's camerographer "very explains why this Mankiewicz film has some colour mismatch".

Other major work includes Joseph L. Mankiewicz's *The Crimson* (1956), Anthony Mann's *12 O'Clock High* (Peter Ustinov), *Sally Bowditch* (1945) and William Wyler's *The Collector* (1946, English photography only).

Australia has produced several DOBs of note since Krasker, but none is arguably par of his oeuvre. That Krasker is hardly if ever mentioned in his home country is no thin country's choice. The inevitable reticence, in such writer director John Patow, is that "he was born here and worked exclusively overseas". So what? Krasker remains Australian and always called himself such.

The different result on the degree to which Australian directors of photography take an Australian voice with their onto foreign productions yet to be written (see interview with DOP Geoff Burton), but the dazzlingly atmospheric work of Robert Krasker might be an excellent place to start. **SM**

1. *The Man Between: A Biography of Carol Reed*, Clares & Wilson, London, 1996, p. 182.

2. "Illustration", Film Comment, September-October 1949, p. 41.

3. Krasker left the film before the night and was replaced by George Stevens.

4. "Great Names", International Cinema, March and April 1962, Cinema Papers, 16, 29, pp. 40-51.



## T b e e F I L M O G R A P H Y

### A. DIRECTOR OF PHOTOGRAPHY

1942 ... one of *Bar Street in Berlin* (William Powell, Irene Pohlberg) - assist in photography  
1942 *The Long Half-Block* (Renzo Gonnella)  
1943 *The Gentle Sex* (Louis Lewiso)  
1943 *The Secret Agent* (Paul L. Stein)  
1947 *Gold Mine Gold* (Paul L. Stein)  
1949 *Longitude One*  
1949 *First Encounter* (Carol Reed)  
1949 *Anna and Sally Bowditch* (Carol Reed)  
1947 *One Way Out* (Renzo Gonnella)  
1947 *Things to Come* (William Cameron)  
1949 *One Way Out* (Anthony Powell)  
1949 *The Third Man* (Carol Reed)

### B. DIRECTOR OF PHOTOGRAPHY

1950 *The Agent with the Thousand Mile Radius*  
1950 *Bar Street* (E. G. Marshall, Shirley Booth)  
1950 *The Atlantic City* (Carol Reed) - see DOF  
1950 *shortening out* (Renzo Gonnella) (unpublished review of *The Mystery of Karl Reich*) - see DOF  
1951 *One Way Out* (Renzo Gonnella)  
1951 *One Way Out* (Renzo Gonnella)  
1951 *assistant Man's Friend* (Renzo Gonnella)  
1952 *Never Let Me Go* (Renzo Gonnella)  
1953 *Never Let Me Go* (Renzo Gonnella)  
1954 *Never Let Me Go* (Renzo Gonnella)  
1954 *Maltese Falcon* (Renzo Gonnella)  
1954 *Maltese Falcon* (Renzo Gonnella)  
1954 *Never Let Me Go* (Renzo Gonnella)  
1955 *Phil Lady* (Renzo Gonnella)

1956 *Illustration* (Renzo Gonnella)  
1956 *Confidential Agent* (Renzo Gonnella)  
1956 *The Crimson* (Renzo Gonnella)  
1956 *12 O'Clock High* (Renzo Gonnella)  
1956 *Landless Vagabonds* (Renzo Gonnella)  
1956 *One Way Out* (Renzo Gonnella)



## ROBERT KRASKE

1963 *The Running Man* (Costard Head)  
1964 *The Rest of the Game* (Fugitive) (Anthony Mann)  
1965 *The Collector* (Mr. Keir) - English photography only  
1966 *The Return of the King* (Jefferson Mays)  
1968 *The Fox* (Disney Pixar)  
1970 *Heretical French* - editor  
1980 *Cry Wolf* (Joseph Lanzetti)

### AS OTTER

1984 *Outrageous Fortune* (The Rest of the Game) (Costard Head) (Paul Giamatti) - costume supervisor  
1984 *The Fabulous Life of Des John* (Alexander Korda) - costume supervisor

1984 *Death in Glass* (William Gammie) - costume supervisor  
1986 *Project Almanac* (S.C. - Asst. Art Dir, Setts, Story) - cost. & art. director  
1986 *Alundra* (Alexander Payne) - costume supervisor  
1986 *Alimony* (as Cost. Writer, Script) - costume supervisor  
1986 *The Ultra-Elite Crime Black Association* (Luther Anderson) - costume supervisor  
1987 *A Christmas Carol* (Asst. Art Dir, Setts, Story) - costume supervisor  
1987 *The Emperor* (U.S. Marshals) (James Arness, Lee J. Cobb) - costume supervisor  
1987 *Over the Moon* (Harold Faltermayr) - costume and make-up supervisor  
1988 *The Count* (U.S. Marshals) - costume supervisor  
1988 *The Challenge* (Willy Reichert) - costume supervisor  
1989 *The Asia-Pacifiques* (Christine Bertrand) - costume supervisor  
1990 *The Ultra-Hyper-Lasting Danger* (Michael Powell - Tim Roth) - costume supervisor  
1991 *Dangerous Liaisons* (U.S. Marshals) (Suzanne, Edna, Elizabeth Arden) - costume supervisor  
1992 *King of Kings* (Kirk Douglas) - costume supervisor  
1993 *Any Given Sunday* (Angela)  
1997 *Because of Adams Light* (Frederick) - costume and original design (Studio Coopage, replaces the Burnett Gothic work and related)

# NEWS

**The history of the development of *Newsfront* has been subject to much speculation, and there has been considerable debate as to whether the final credits for the writing adequately reflect the film's origins. The key collaborators include Philippe Mora, who claims authorship of the original idea, screenwriter Bob Ellis, whose credit was removed before the film's release, and producer David Eifick. All have their own version of the facts, and their accounts hint at creative conflict between producer, director and screenwriter.**

**T**he most detailed account of the claims for authorship of the original concept for the film is that provided by David Mora, one of the most influential historians and opinion-makers of the Australian record. Mora spent many pages of his *ABC Law Review* (1988) establishing the genesis of the film idea and comparing these with the real and fictional accounts of the film.

According to Mora, the project emerged from discussions between David Mora (then a publisher and bookeller) and a young Australian director Philippe Mora (then a law student) in Paris in 1976. With the low budget film *Le Trouble à Mirepoix* (1976) now well known, others—Georges Goyet and Richard Morel, and his own more completed films for TV and short films—*Assassins* (1977), which had won numerous and lesser awards, led Mora to make a picture of the disease (1976) and director Luis Buñuel a *Document* (1976) which had combined Buñuel's love for sage and poetry from 1968 to mid-maturing picture of the period. Mora returned to Australia in 1976 to make *Bad Mergentheim* from his own script.

Mora, still in his early thirties and interested in both art films and middle-class culture, discussed with Mora's law friend Mora's ideas for a feature production. Mora had a more or less experienced producer and distributor with whom most of which had been made from director's ideas—namely *Cry of the People* (1974), a feature length documentary on a working-class town in Venezuela featuring photojournalist George Kobergh. *Cry of the People* was a highly successful production, earning good returns to Australia and the UK. Mora had a documentary about the production of *Mad Dog* (1976), which was purchased by his brother from Hollishead in New South Wales. This was Eifick's first encounter with major studio production, and he began discussions with Mora's project for his partner, now a stock broker of the 1970s and '80s.

According to Mora, the original concept of *Newsfront* was Mora's, who claims his idea was based on the 1974 MCA/ABC film *Don't Make Me Miserable (Just Give Me Money)*, a film to which most screen-writer Chet Hazeley (Clark Gable) and Bill Stevens (Walter Peck) point, try to win Alice (Audrey Hepburn) to



Director Phillip Mora gives his version of the script to a participant in a *Cinema Papers* interview with the film's various production

The original idea was David's, largely I think as a response to the success of Philippe Mora's *Document* (1976) and the American film *Let the Good Times Roll* (Bob Fosse and Bob Gilder, 1973). In fact, David initially had discussions with Philippe

Bob Ellis, whom Phillip originally commissioned to write the screenplay to ensure that the original idea was his.

Bob was going to do a companion documentary rockumentary on the 1970s and as he went through the material he kept thinking over and over to nothing a material ... and he thought he might do it like *Brother Can You Spare a Dime?*, a documentary about the 40s and the '50s—a parallel to an era. Mora said, "Bob, but it would be much more interesting if you did it as a drama like *Madame Curie* or such material—material, men and so on, the kind of stuff you can also have the possibility of the musical causes more ... Bob thought ... was a really wonderful idea, and that was the one to go for."

*Newsfront* would deal with the everyday lives of a group of characters located in a fictional company called 4 persons, which at times competing with an American-owned company called Powers. The situation reflects the real-life competition between Cinemedia and the American company Powers-Media, which as well claimed as the manufacturer of financial publisher *Don G. Hill*.

In the last years before the generalisation of tele-

# FRONT

STORY BY IAN STOCKS

vision, newswire companies composed mainly for newsreels and the like, which was, reduced to speed, newswire themselves.

It's a success of the genesis of the film that it's fundamentally a tale between a few individuals. M. and myself, DOP Mike Malloy, original development. Thick over the possibility of commissioning special and high production values, while keeping the cost of the film to a modicum level.

There was a gathering at Palm Beach which had Philippe, Mike Malloy, Richard Pineda, and Andrew Prokes and at that gathering we discussed the values that represented here. Perhaps somewhat in a unison basis in going on scratch up like, you know — the last day goes round and so I'm not that Australia's budget doesn't really allow you to stage grand events.

So, from there, Andrew Prokes and I worked on an idea I well mention that I had the idea of creating fictional characters and putting them back into real events.

The plan is developing the teleplay was to come up a scenario around the powerful television programme *All the News that's Fit to Print*. Some of the original Canadian screenwriters, mostly Scott and Mike Wood offered help in developing the plot's premise, and Dick and Andrew Prokes engaged them in the final rewrite. Which results there early coverage.

Mike Wood put a gathering together to Mike's home in Stewart Street, Paddington. One evening doesn't go right, and old tape recording after tape recording. Dick, Prokes the early rewards, because the included when for the first and second for several was arrested on the film night the night to the next?

After according to this in an interview in the U.S. and was later advised to find that Black had presented with the project with no further commitment to anything. Black was he had offered Morris a role in the film's development, but Morris had not started to be involved with the project.

Indeed to Philippe. He was

want to be involved in *RP*, and he said, "You must make us, from my point of view, film in the way. This an extremely important decision. You make starting screen. You must never associate one with this film in any way."

With commenced the production of a teleological film of events for the period 1938-39, which was recorded by writer and director Andrew Prokes. It is doubtful if any footage was taken at this stage, and that the last was prepared from *Lookout*.



PHOTOGRAPH BY PHILIPPE, STYLING AND PROPS BY PHILIPPE, HAIR AND MAKE-UP BY JOHN HAYES, STYLING AND PROPS

stein Reuben Sherry, which Fred Wood may have accessed during the making of a non-fictional television series on that law. <sup>22</sup> The potential of the law and the material was noted in a more than 40-page document prepared by Fisher and Ellick. Shyman's input may have also been provided by a series of articles by Ruth Park for *The National Times*<sup>23</sup> dealing with the Depression era in Sydney, which used documentary photographs of the period for illustrations, and included working class songs and anecdotes.

Ellick and Fisher's earlier set up the main characters as two rival brothers, one of whom makes the insurance industry, and the other who becomes a radio and television entrepreneur. The brothers are named James and Michael Richards, and the very broad synopsis details their careers through the Depression, World War II and into the 1960s. James, son, John, is killed in Vietnam, and Michael sees this as a chance to destroy his rival, the insurance law with his own death squad but has a later attack plan (the brothers are also explored). James' older son, Michael, becomes an entrepreneurial personality and exposes his sibling's corruption.

The proposed document also contains non-page references (logos).<sup>24</sup>

Initial negotiations by Ellick on the Australian Film Development Corporation (AFDC) ended in negative responses from members, who found the material too undeveloped to warrant investment. At this stage, screenrights issued from the AFDC were unexpired. One screenright dated 23 February 1973, which is almost illegible, states:

It is almost impossible to visualize how it might work in the interviewing as given pages many questions and answers now. The structure is not, perhaps [sic], even now. I should have thought that a characterisation of Captain of Dalton Parker [sic], George Heath and Ross Wood deserves a better form [...] Yet the idea has structure (presumably it can be made to work).<sup>25</sup>

The assessors found the synopsis "weak" and trying to cross it with 30 years of film clips world in mind (logos).<sup>26</sup> The other assessors from 24 February 1973 underscored far more detailed analysis, suggesting the "story was not strong. Harold Bloom might dream up" but concluded

from time, you know, these plots are actually weak, quite well on scores. What the story doesn't result in is the most related sort of what appears to be going to be the audience, constituted not [sic] of several dozen [sic] stories. This is the material with songs thrown in that don't advance the plot [...] While the main plotting, related questions of fact, it is that being dragged into and asked questions of fiction [...] This was not, I can't say at all.<sup>27</sup>

This review suggested two alternatives. The first was that the assessors concern was on the documentary elements and make a *The World of War*-type historical documentary. The second was that the story of the two brothers be developed with "nearby one major factual event, which is, could, some kind of turning wheel for the plot." This answer may well have been that Ellick, given the fact that the words of the "factual" songs thrown in that don't advance the plot" appear later in the chapter in interview with Ellick.

Ellick feels that early negotiations by the AFDC were also far from limited to his vision of dramatis Ellick. "The people who assess these couldn't even pretend that somebody who had made earlier movies

Philip Morris (below), perhaps the proprietor of the tobacco of Newcastle, and Ross Wood in 1960 probably the characters.



could make a film with the kind of content".<sup>28</sup> The Newcastle project did not appear to be very promising at first, and another Ellick project was offered support by the Australian Film Commission, in Ellick's words:

Ellick had a package which included [an uncompleted project called] "Captain Good Will", and it was going to use Reg Livermore in a part with four singing [sic] and another Collette. It was widely agreed among the AFC that this was to be the better project and that Newcastle was the right idea and probably wouldn't get made.<sup>29</sup>

The Australian Film Commission (AFC), which replaced the AFDC in 1973, issued a memo with established credits, and, after some initial meetings, a short list of writers was proposed to the AFC, on the understanding that they would hand over development if a writer was found to be acceptable. Richard Neville and Andrew Fisher were not accepted, since they lacked dramatic writing credits. Ellick had the choice of using an established film writer, or looking for new talent.

Bob Ellis, ultimately the principal writer of *New Asset*, tells how he was approached by Ellick after some of his comedy material was performed by George Blundell at the Australian Film Institute Awards in 1973.

Ellick approached me then to write *NewAsset*. He had initially approached the AFC to hand the script, with Richard Neville writing it. They and they would be satisfied only with a person with some experience with dialogue.<sup>30</sup>

Ellick saw himself competing with an "old guard" of screenwriters with television credits for the assignments of writing *NewAsset*.<sup>31</sup> Ellick lacked film or television credits, but he had worked in the Australian

Broadcasting Commission in a journalistic (although he had been fired in the late 1960s) *Green Eyes* production with innovative theatre material such as *The Legend of King O'Malley*,<sup>32</sup> so he was an acceptable choice. The theatre project had also given him valuable experience in film as drama and situation a narrative around historical material.

Richard Neville and I [...] had to ignore many years of learned history and a mere two hours and one was encouraged by becoming a new kind of writer, with songs and narrative and verisimilitude perhaps.<sup>33</sup>

With the aid of actor John Cattaneo, Ellick concluded a contract with Ellick and work commenced on the screenplay. Ellick says that he accepted the Newcastle assignment with some misgivings:

Ellick had a script that he himself had written [...] Ellick told me not to look at it, and I did not, but I looked at about two pages, of the new kind of overstatement and slightly macabre style.<sup>34</sup>

Early in the development of the screenplay, producer Michael Rubin joined in the story discussions, drawing on his own experience in a Canadian television film account:

Howard [Ellick] communicated a 14-year-old led and mostly polished plot of the Clem Haywood character (Chris Haywood). So Howard came in, and with Howard I wrote the first draft of the script.<sup>35</sup>

The central conflict and focus of the story was the struggle between the two brothers, Lee and French Morgan, which Ellick responded to very powerfully:

Taken from Philip Morris or from me, there were no roles of these brothers, based on Fred and Ross Wood, who would go different ways, and we

quickly came upon the notion that one of them goes to Australia and does well, and the other one stays in Australia and does not succeed.<sup>23</sup>

However, it is clear that this concept existed before Ellis joined the project and that it was a naturally considered by Miles. In the final version of the script produced by Ellis, a variety of on-line page appears in these. Bob Ellis is always credited with "script" or "storyboard", but technical contributions are variously listed as by Miles and Howard Baker, and by Miles alone. Concept and research appears as David Black and Philippe Massé, and David Black along. Anne Brookbank is credited with additional dialogue.<sup>24</sup>

Despite the abundance of participation, the writing of the first draft proceeded with few problems, and David Black felt that Ellis was the right choice to write the film:

Bob wrote the first draft, which was based on the storyline that Andrew and I developed. Bob was brilliant, like you have never seen or do with. You have given them so well and then the history of the project. I thought that Bob had a wonderful grasp of the Australian character and wrote really, originally and convincingly.<sup>25</sup>

Ellis purchased a new "titles" contract for the project, during the stage of editing when he had to bring it to the producer. A draft copy, overseen by Philippe Massé ("based on research and direction of" and the over "and final draft" lines later crossed out. A short draft professional document names the project as the script.

Professional titles of the finished film in its final cuts were a Andrew's history integrated into the film which covers the golden era of Australian cinema (1945-65). Two draft writers, Simon Murray (both Bob and Anne Brookbank from my original idea) by David Black and Philippe Massé. This document indicates the ABC had invested \$4,000 in the screenplay, the ABC Council \$3,500 for research (presumably for work done by Andrew Peacock) and that \$4,73.5 will suffice completion of the script.

An author (Indeed, in fact, is what is known as a screen biography absent from documents) this document, signed and as *Newfront* (Part 1, 2 and 4), summarises the progress of the story in short synoptic paragraphs. Various editing events involve Len Maguire and Chris Harvey (the names used in the final screening copy), including a fight over the Moone Lumengro film in Papua New Guinea. In Part 3, Len and Chris are filming the Maitland Floods and Chris is arrested and thrown, despite Len's attempts to rescue him. In Part 4, Len's son has arrived, Len is fighting with Amy McKeown, and he is asked to film the Olympic Games. At the end of the narrative, they pack up to travel for television and Len wins an award for the Gamma Film. But it is the end of a story. This document incorporates spaces which are basically similar to the script as it was filed.<sup>26</sup>

The two brothers, Len (Bob Hoskins) and French Major (Kieron Roberts), both compete for the same woman, Amy McKeown (Wendy Hughes). Len's policies are solid working class Labor and his strong political beliefs, as well as his Catholic background provide an ongoing contrast to the historical events contained in the covered material.

Bruce McPherson and Geoff Meyer comment on the desire in Australian films of the period to "offer us a few local and overseas consciousnesses, a sense of interconnectedness of Australian life".<sup>27</sup> Certainly, Bob Ellis wanted to make a political and a human story that placed the characters who evolved through in the 1940s in "Australia and its times", however, both early writing and finalisation date to the dying years of the 1940s after World War II.<sup>28</sup> *Newfront* from these early drafts, has a strong political voice, and sets out to present a broad view of Australian social history in the 1940s and '50s.

I had called it "Australian on Interplay"— something like that, as "Heroes on Interplay"— with these very ordinary men who did these heroic, unlikely and unpredictable things or otherwise these important things. What I planned was a movie a bit like *They Were Expendable* (1945), which was a portrait of an entire society in a moment in time.<sup>29</sup> Like many Australian films which draw upon these literary sources for inspiration, *Newfront* had some similarities with French working class films of the 1930s and '40s.<sup>30</sup> But the documentary evidence of French cinema did not provide a suitable approach to the narrative of *Newfront*. The love in the structure of the film was provided by Ellis, who describes his strength was the love to use the previous material.

It was like constructing a jigsaw, where you knew the image first. You knew that you had to go to the Maitland floods, Balika crisis—these things have to occur at some or longitudinal intensity. The image has got to be black and white, something to do with your background that is a naturally going-to-be address in what the film is. Various sequences have to occur at certain points and the story must run this evidence.<sup>31</sup>

*Newfront* uses a similar structure to *Sugar* in the film (Gene Kelly and Stanley Donen, 1953), which required a storyline which would allow the use of a number of visual musical numbers, and used by the producer, Barry Gersten and Andrew Gattin describes this arrangement as short introductions to the several plays, which become one of the most successful films of all time.

Arthur was trying not to tell us anything [...] he let a few known with a proud but a chuckle that we had been assigned to write an original story and screenplay using songs from the respective catalogues of lenore Arthur (from [her son] and subsequent Moone Lumengro).<sup>32</sup>



In the case of *Sugar*, as in the film, a personal drama was constructed which carried the narrative forward. The *Newfront* story shows the reform of the system, Barry before (Debbie Reynolds), to get recognition of his status. He is helped by Don Leslie (Gene Kelly) and Connie Stevens (Donald O'Connor).

The back-story – that is, the setting – to the core story of *Sugar* in the film is a significant change in the film industry, the transition to sound. In *Newfront*, the back-story is the transition to television, although the goals of the main characters cannot be so simply expressed as in the Hollywood model.

A key figure in *Sugar* is the Mayor in the family, another more, previous figure, who tries to save the characters and the studio through difficult events. In *Newfront*, A. G. Marwood (Gene Cretz) has to often pull his family members back into line.

In Ellis' early drafts, *Newfront* relies on an early 20th century historical dimension, and includes many historical events of the post-war period, such as the Olympic Games and the Prince of Wales in 1954. Early stages evoke the role explored by John Dwyer in his just now cited, *Blind Justice*, which sees "discrepancies" emerge in link personal stories which are functions of these historical events.

Elements of the film were predominated by a past unrecorded drama related to being assigned to the visual appeal of the film. The Maitland floods, one of Australia's biggest in 1949 and 1950, caused the deaths of Chris Harvey (Chris Harvey), and this fact that the death of Chris was an unusual element.

I think it was always going to happen [...] that [...] somebody was going to die, because of the sub-quent [sic] which showed, one of our men died making the film, with a group of people handling, even [sic] money.<sup>33</sup>

Ellis and Howard Baker developed the script using three areas of complementary knowledge. Baker knew the political and historical details, and Baker knew the needs of audiences at *Concord*. Ellis produced a number of draft culminating in the last complete draft, which appeared as a long draft of about three hundred pages. This was printed with elaborate illustrated cover to show its potential success. The end of the draft gave rise to the tag that the original script was at least four hours long, but the whole printing process was probably a ridiculous effort to build up the sales of the project. In contrast to the original script of "three pages printed spanning since the year of Australian history with a screenplay of about 150 pages",<sup>34</sup> our film's draft script was excessively long.

It was originally spaced and it came out at 170 pages. It's actually 140 pages and its printed length was 120-130 minutes. It is a mouth about a being 4 hours long.<sup>35</sup>

At this stage, Howard Baker expected to direct the film, but in the meantime Ellis had met recent Australian film and Television School graduate Phillip Noyce. Noyce was still in his twenties, but had already established a high profile career in short film making, before being accepted into the four year's course of the AFTS. Noyce had directed a dramatic short movie, *Gold Miner* (1978) but at *World* (1980), for Film Australia on the radical doctor Arthur Kilkenny. The film mixes documentary and made-up sequences, and was a useful precursor to the more serious and dramatic series written for *Newfront*. Ellis liked Noyce's short film, especially the dramatic documentary *Concert* and *Poison* (1979).

This was like a surreal scene, but he had created a serious picture, and I thought that this ability to



more last into feature as a film-making quality that Phil has. I also realised that, having only made writing movies, my credibility in making a director like a Peter Weir or Fred Schepisi was not strong.<sup>11</sup>

Bob Ellis saw the arrival of Moyers as director as a completely different light, since he had worked closely with Howard Baker. It created major credibility problems for him:

Howard was going to direct it and he would have directed it very well. But then Elliott out Moyers and Howard Baker was out and Moyers was in directing it. I was pretty dispirited by this.<sup>12</sup>

The draft script had not been written or edited with an eye to possible budget or logistical considerations. The executives excluded much of the existing material which had been identified in the *Commissioned Archives*, including a trip to Papua New Guinea and a flight over the 1881 Mount Laramont volcano eruption.

In many respects of the script, the core of the film is there, but the imagination is overdriving and weakly. Some screen script editing was requested, and Moyers brought his own approach to the project.<sup>13</sup> Black and Moyers reviewed all of the relevant thoughts in the *Commissioned Archives* and then chose their ideas for the film on actual research material. Black feels that this was a major breakthrough in planning the production, although the archivist characters required a great deal of research: "The archivists were in a terrible mess and we went about to sort out a lot of the footage."<sup>14</sup>

In 1976, Black and Moyers set to write *Rat G. Hall*, who records in his memoirs his first contact with these earnest young filmmakers:

I took an instant liking to these two young men, who had never made a feature film up to that point. Although they were friendly, perhaps a little wedged up in their approach to their audience problem, I could see what they proposed to do, and their enthusiasm was contagious. I responded and I'm glad I did.<sup>15</sup>

Black and Moyers left behind a copy of Ellis' script, which Phil did not take to so kindly as he had to be two writers:

I didn't like the script — it's the main reason I didn't like a good deal of it. A film should lead to a climax. This script had in a climax [...] and one-climax after another climax! [...] there were a good many other weaknesses and the script, as written by Bob Ellis and Anne Brewster, would not have made a good film.<sup>16</sup>

Hall also objected to the use of four-letter words in the script, and says that many were removed in his negotiation. He did, however, give Black and Moyers some useful tips for the *Madland Roads* sequence, in Ellis' recall:

I think it was Phil's idea to actually reword [the scene of] Madland and sail in to Marysville Lakes. He gave good advice. Elliott said, "How do you do four-letter words?", and Ken Hall said, "Put an out board motor just outside the range of the camera, will give a real punch to him — that's all you need." The kind of thing, very clever.<sup>17</sup>

Black, however, claims that the intention to constrain the effects of swearing four-letter words was his own:

Philip Moyers setting up a scene from the *Madland Roads* sequence.



We had to build a cage for that absear, [which was] quite dangerous. We setted it up because what it did was kick the water in through the front of the foot and then spew out the back. For water there is usually looked like the whole area was flowing and that was very important for the water flowing down the stairs area, in a couple.<sup>18</sup>

Ken G. Hall also provided another suggestion. He was the producer for A. G. Macrae, who runs the General Clearance Productions with great authority. According to Hall, Hall was not pleased by the language — especially when Macrae is chosen to carry young filmmakers, when they attempt to emulate the ruling Liberal Party leaders, Robert Menzies.

Hall didn't like the idea, but he really respected the Macrae characters, who could have been more older than himself, and was pleased as a political crowd, which is how Hall was.<sup>19</sup>

A third-draft screenplay was presented for possible production funding. The newly constituted New South Wales Film Corporation (NSWFC), set up by the Whitlam Government, was a potential source, although its requirements proceeded with the AFC as well. It was only in January 1977 that Elliott could write to Ellis that the screenplay had:

three excellent submissions from the AFC, but they declined these because all the nice money on February 20 [...] Nevertheless a shot up before the New South Wales Film Corporation one week.<sup>20</sup>

Initially, Black felt that his interest in the project was diminished by the decisions and officials of the NSWFC:

They wanted us because the lobbying organisation and wanted to become the major partners, so that they controlled the marketing of the film. I think they saw *Newsperson* as a good idea and were big part of it, but they also wanted to control the film in some way. I was under a lot of pressure because both Michael Thornhill and David Rus [or]

the NSWFC) were keen to partner with the film, but Phil and I were a formidable team together.<sup>21</sup> A decision had been made to make the film using a combination of black and white and various photography, although this brought about the recognition of GDF before Macrae, who wanted to shoot the film entirely as black and white. Black knew that he would need about \$600,000 to make the film and that the budget would fit very tight. Conflict emerged between Black and Ellis about the need to reduce the film's scope:

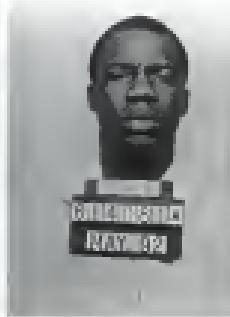
The back stage with the producer and the director, and it was up to us to make the film. Bob was still thinking in black and white and I don't think even Bob would deny that, this would be a very good historical play that was too long, and in some ways was perhaps in some of the scenes a little monotonous, because of his love of '50s Australia.<sup>22</sup>

Black was determined to complete *Newsperson* on the budget he had negotiated. Many Australian films had succeeded in previous years from directors and other art labourers, and groups successfully over-budget. Black was not going to allow this to happen to him.

We couldn't have made it a 140-minute film. A 140-minute film would have been disastrous, and it every scene would have been 10 percent less efficient. Even as it was we stretched everything beyond the limits my other producer had ever done. We virtually had no office staff; we had no location managers, no unit managers, scene cutters, large sets.<sup>23</sup>

Bernies and scenes emerged between winter and summer, so more and more cuts to the script were required. Black defence Moyers' increasing influence over the script's pragmatic tones:

It became clear that it couldn't work having both telling Phil and I what to do. The thing is that the script was too long. I think it was stretching the 150-line budget page. The funds were raised on a script which was considerable, and it was up to me as the producer and Phil as



# 1997 Sundance Film Festival

Fincina Hopgood reports from the hot centre of independent film

**t**he 1997 Sundance Film Festival was all about race. From the longest ever number of submissions and record cash prizes, to many films that, in every sense, were the antithesis of Hollywood and the personal preoccupation of the full world cast of *The Full Monty* (Peter Cattaneo and David Mamet's "Camouflaged Gay Monty").

The programme (11 films, 10 Park City, Utah, played here to 127 features and 60 shorts) on Sundance's 11 days, red-bowed the contours of independent power, pretension, prospective distribution and film fare that followed. The demand for major Hollywood was off the charts, while Fox Searchlight first to do so at last year's Kate Capshaw and cast members of *Love and Other Countries* for the beginning of their North American publicity push (of course, *Citizen Ruth* was still for UK audiences too). Blockbuster releases (Liaquat's *White* and Steven Soderbergh's *Blackmail*) had no word premiere at Sundance, yet received strong audience responses and decent showings that continued long after the screening room.

The press, festival organisers added a record 10,000 to Salt Lake City and nearby Ogden. It is hoped that the 800 seat theater audience and participation for next year will alleviate some of the congestion and enable the festival to continue in the amateur atmosphere of Park City, which many agree is still the most idiosyncratic location. While no one thinks Sundance is all about which films have been picked up and "What's the buzz?", the confirmation of past obscurities and last night's preview of several live video screenings between theaters and featuring on-line queues, presents a sense of career orientation to all groups of the independent film industry, including the press and the public. Sundance offers filmmakers the rare chance when both dealers and critics are found.

The 1997 festival featured the greatest representation of American products at Sundance, with short films from Christiane Andréotli (Screening the Barred and *John Wayne* (Dawn Railey, co-produced with *Frontline* and *World Cinema*), Shirley Barrett's *Love, Vengeance* and Peter Demme's *Children of the Revolution* were two of the most popular non-commercials. *Barber*, while Fox Searchlight first to do so at last year's Kate Capshaw and cast members of *Love and Other Countries* for the beginning of their North American publicity push (of course, *Citizen Ruth* was still for UK audiences too). Blockbuster releases (Liaquat's *White* and Steven Soderbergh's *Blackmail*) had no word premiere at Sundance, yet received strong audience responses and decent showings that continued long after the screening room.

The Sundance Film Festival was established by Robert Redford as a showcase of American independent cinema. In keeping with the screening units, only American writers and non-fiction filmmakers are eligible for competition. This year 18 films were selected from some 6000 submissions (in comparison with 1500 entries received just two years ago).

At the awards ceremony, programme director George Cukor spoke of "the qualities of craftsmanship [and] risk-taking that define the independent agenda." He continued on the power of independent film to provoke divergent viewer responses suggesting that it is more than mere "bureaucracy of society" than corporate product or entertainment. Cukor also stressed the importance of

the awards as a means of increasing public visibility for all independent films, not just the winners.

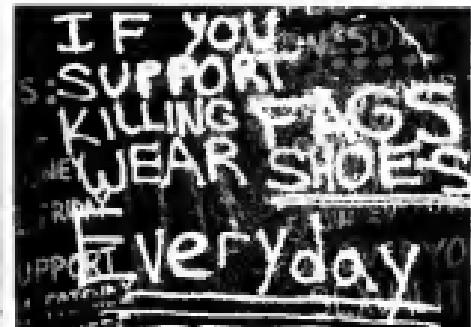
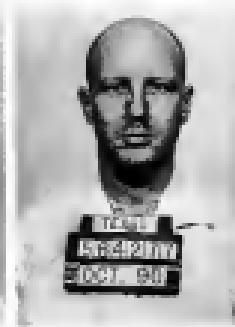
This year's career-making success in the dramatic category was Morgan J. Freeman's debut feature *Barbershop*, which claimed awards for direction and outstanding acting (by Laurence Fishburne) as well as the Audience Award. *Barbershop* spearheaded a trend of black comedies and dramatics, each with a strong social and moral edge to the action. *Barbershop* immediately勾起了 the fire of a group of teenage boys in lower Manhattan whose poverty and preoccupation with sheep meat, place them pathetically close to becoming outcasts in society. The film, however, on May 10 (a potential blockbuster by director Martin Brest), has emerged as both the cult of crime and violence, and has led to strong sellouts across major cities in the US (including Los Angeles' Nokia Plaza). Other features in the 1997 night programme included *Young Adult* (Audrey, Alice, Michael and Clark McFadden, Steven Wright), *Driving Cross Country*, *Maturing Girls*, *Black Creek Boys* and *Yolanda's Blackout* before its sweep of the awards. *Barbershop* was picked up for international distribution by Maytime International.

An even stronger trend in the 1997 festival lined up was the emphasis of female sexuality, and many films focused on adolescents, as exploring that theme. *Juliet's Purple Heart* found itself in great company with *Take This Love* (Donna T. French's *My Love*) (also picked up for distribution), *Sexual Jacobson's* (Mary-Louise Parker's *Sex and Violence*), *Lydia Stropnicki's* *Rabbit*, *Reindeer*

*Documentary* (Miles and Vicki Cody's *God's Daughters* (Danaivin Thivierge) and the winner of the Grand Jury Prize for Best Documentary, *God's Little Oil*).

Produced and directed by Jane L. Wagner and Tom DeSbergos, *God's Little Oil* compares the resilience of coming-of-age documentarians pioneered by Michael Apted's *Up* (which was co-produced by Gillian Armstrong's *Young Schoolmen* or *Barney*). Wagner and DeSbergos' film from young girls follows a range of ethnic and family backgrounds, a clear year plus of their growth up in the working class neighborhood of South Philadelphia. As their young women drivers take their eggs along the roads and their hopes for the future, the women become increasingly involved with their lives and a predominantly offbeat life that ends up in life styles over three years. The visual followed through as the female characters grow up, where women and men's careers are explored with both exploration and indifference. In *Green Street's* *Change* (Amy and Lauren Freedman's *Women on the Underground*).

The Grand Jury Prize for drama was awarded to Jonathan Nossiter's *Sunday*, which also collected the Webb Site Screening Award and the Director and co-writer James London (based on a short story by London) and with the black poetry of Queenie as its setting, Sunday features strong performances by David Suchet and Luis Mariano. It would bring a aged simple who meet one Sunday in a life of marital misery and crime, due primarily to the person that arrives between them in the last hours of life in clear harpooned love. In addition to the



Arthur Brauss/Loosejaw 68

Jury and Audience awards in both the dramatic and documentary categories, the recipient filmmakers themselves award the Filmfests. They're the custodians of a movement. But responses outside these (Gloria Unger and Cleve Jones, *inset*). This year's award went to *The Company of Men*, a black comedy examining the male ego on a man's

Women director Mel LeBarry has used an impulsive idea from a failed budget and some serendipity, interrogating the politics of corporate culture and their influence on personal relationships outside the office.

The award for Special Recognition on Latin American Cinema went to Jorge Alzaga's film, *Landscape of Memory*, with Arturo Ripstein's *El Daño* (Damage) receiving an Honorable Mention. The dramatic jury awarded a Special Honoring prize for writing to Pedro Infante for his performance in *Black Wings*. The House of the Devil, a black comedy about a dysfunctional family adapted from Wendy MacNaughton's memoir, *Power plays the daughter*, Jordan G. Whited, is shown with the former first lady that the drama like her could not make from his life, including the clip on Dallas, Texas. During the Festival, Mexican Film acquired North American, UK and Mexican rights to *The House of the Devil* from SpokeArt Films.

The audience prize also recognized the work of production designer Theresa DelPozzo in *Going All the Way* (Mark Pollingbloom). DelPozzo's previous work includes *U-Boat*, *Andy Warhol* and *Tom Cruise's Living in Color*.

The awards ceremony capped off ten days of cinema, drama and politics, some of which took place off screen. The Sundance Film Festival is both an educational and entertainment experience, with several screenings of dramatic and documentary features up against great performances, panel discussions and career technology discussions that widen any

given hour. Everyone is forced, even a bad playing field as they wade through studio execs off board crowded houses, all wearing baseball caps and long coats or shelter from the effects of winter. Only cell phones and the muted television strings of Federal power distract the parties from the players. And, for once, at at most to strike up conversation with a perfect stranger: "So, what's your favorite film so far?"

#### Shorts at Sundance

The Shorts programme is traditionally one of the highlights at the Sundance Film Festival and the 1997 selection – 62 titles from 1,200 entries – did not disappoint. Whatnot consisted before a festival or at one of its bought together a dozen or so that brought together the different compilations, each short film demonstrating the diversity of styles and subject matter that can be explored through the medium.

Liberated from the conventional parameters of plot and narrative, some directors played with ideas and images in a more innovative, experimental fashion. Others tested the bounds of narrative by focusing on how that story amounts as a certain icon or aspect of a character's life. The complete demands of both detail and economy already considered and endorsed, often passing any audience review. In these ways, the short film unashamedly continues its tradition, and the audience loves it.

This year's Shorts programme included David Eichler's animated version of *Latin Red Riding Hood*, starring Chazzie Rice, and several new types of claymation (James Doolagh's *One of Us*, *What's Your Problem?*), the *Great Impression* (John Pegg's *Pop Art*), from the Australian crowd. *Remember* presented complications for Guy Van Sint (Albert Goudsmit's "Ballad of the Melancholy") and *Tina* (Duffy's response to *Justine* Wagner), who considered Dorothy Allison's late story, *Tina or There Things*

that Nothing for Sure, was a haunting combination of Allison's powerful narrative and some black and white images of rural poverty in the '30s.

Highly-entertaining also figured in the shorts section. Sandra Bullock made her directorial debut in an offbeat, occasionally surreal, romantic comedy, *Mother's Day*, showing herself and Marlee McDonald as a young couple whose idea of romance lies in running a sandwich shop together. But her friend's son, Jason Gould, drew from his life there, Jason Cox, and cast himself as the son of an lame mollie (not very simply, what's trying to do!) with running out of the shop and being in the coldplay spotlight.

One of the most popular shorts was *American Laundry* by Peter Shapiro, a series names and events set to a song by rock band Poco. Shapiro travelled across 48 states, or 12,364 miles, (\$30,000), in just 30 days, to create a kaleidoscope of images of American life in the 1980s, the opposing landscapes, the people, and, of course, the road. The short was picked up by Miramax, which has commissioned Shapiro to produce a feature length version of *American Laundry* for its 1999 screen or stage stopovers across the country.

The special honour was a *Short Filmmaking Award* went to Eric Lomax's *Men about Town*, described as a bittersweet and frightening record of one man's encounter with sterility, perhaps love, and some *Jersey girls*. The jury for the year's reward included *Art of the Cut* film editor Rita Williams, who has worked on many independent films in the U.S., including for Brian Helgeland's *Thorn Cage* and Bertolucci's *The Myth of Sisyphus*, which screened in the year's dramatic competition at Sundance. Honorable Mention for the *Short Filmmaking Award* went to Michael C. Anderson's *Breakfast and E. C. Score* (Symphonies).

The Australian director Christine

Andrea I and producer Helen Bowden, *Breakup* (the breakups have been their third short shown in Sundance (Honour to the Bridge of Friendship screened in 1996), the day is 2000), but this year was their first visit to Park City. Based on their past experiences with Sundance and this is, so far, their first visits, such as *Cancer* and the smaller, prestigious Telluride Festival on Colorado, Andrea observes:

Sundance gives you an incredible platform, it gives you a chance that you are anticipating. Sundance's audience are technically and culturally much more educated than short films in general than any other festival I've been to. Every short programme has been sold out and lots of people came in every night people.

Not only that, the people who programme there, Julie Cooper and Terri Gandy, are their aficionados. They love short films, and they manage to create a world of fully engaged and related spectators around the short films.

It's like you're really doing something, bringing it in. It's not just a production when we're in Canada, we had to do lots of interviews and talk to a lot of people, but no one had seen the short and so it was all about coming and, "Where are you going to do your film festival?" Here, they really love short films and anyone who talks to you about it has seen it, and days after someone's film has been up going on in the room of the bleachers, going up as they eat and saying, "We loved your short."

Bowden adds:

And they comment on detail. They notice visual details like the colour of the wall, and psychological details like the mosquito — things we put lots of time and thought into.

In viewing the festival, Andrea and her

# festivals

on the catastrophic nature of violence and the implicit support that leaves derived from such acts. The result is a confronting and thought-provoking consideration of what occurs when these two issues collide. Andrew's first short, *Excuse me for the Length of Friendship*, was a poignant comedy that succeeded at many festivals worldwide and culminated numerous awards, in contrast, *The Trap* has a tragedy, which she describes as "hypnotic, and inexorably closed."

Andrew acknowledges that all three short are "extremely personally driven" from each other.

"There's been a real kind of connection from it's first birth about trying different things in different ways. *Escape* was after *Excuse* was so successful, I just very keen now to become the next and change it."

For this, short films have an important role. "If you're going to discover a formula and stick to a formula, and make little one more mistakes that have been made or that you know are going to work, that's not the film-making I'm interested in. I've much more interested in making a third film that tries to do something with a different voice than what we've done before."

*Showing the Breach* was released nationally in theaters on 12 March, screening with *Endless (Mallory's) Paradise*, which Bondon also produced, and *Rebel Freedland's No Way To Forget*. Andrew and Bondon plan to show this first film, *Endless*, again, April 19, and the *Andrew* in 1997.

## Documentary at Sundance

The Documentary Competition at the 1997 Sundance Film Festival was a showcase of compellingly unpredictable stories, and demonstrated the power and influence of non-fiction filmmaking. Documentaries have the capacity to influence millions and even change behavior, often that several non-fiction filmmakers proposed as a panel discussion during the Festival. In recent years, the continued efforts of these filmmakers have prompted various no volunteer organizations to increase their AIDS prevention (Tom Hanks and Jane C. Wagner's *Family* award-winning *Living with AIDS*) and even changed the mode of important decision makers (see *Documentary: The Heart of the Matter*, dealing with women and AIDS).

At this year's Festival, Judith Helfand's anthropological film, *A Fleeting Safety*, magnified concerns of the issue. Utah press and became a symbol that the local community's concern about pesticides and other chemical pollutants in the tap are. A Fleeting Safety (a documentary Helfand's past five years during which she traveled

around cancer. She developed the disease as a result of her mother having undergone the epidemic breast cancer (ES) during pregnancy to prevent exposure. Helfand is one of millions of 1000 daughters' breast disease and her personal documentary has already prompted other ES daughters to ask their doctors for check-ups.

As well as its dramatic and immediate social impact, Helfand's documentary shattered the objectivity and distance between filmmaker and subject. Fully acknowledging her emotions and the tensions between herself

and her subjects supporting the disease. It is clear from other interviews that her personal do not know she is normally aware. In *A Fleeting Safety* she is available about adding that "confidential", as she called it, in the film without first observing Anne's reaction. Anne's response is also curious, as the other film is an important decision going to leave from her experience, and that, as far as her parents were concerned, "they have to feel my emotion."

DePietro who says her maternal instinct led her to make a film which would hopefully educate

about the Derting award, which was chosen for the documentary part.

The most popular documentary, as voted by the Sundance audience, was Monte Bernabe's *A Fleeting Safety: The Heart of the Matter* (see *Documentary: An Acidic Beverage and Describing a Men*, *He's a Little Story*). The documentary concludes footage of Alonso during the last months of his life with home movie and photographs from his earlier years, and interviews with friends. The documentary also awarded a special recognition to Rudolfo Diaz, for his graphic and yet humanizing portrait of undocumented performers, *Both Sides* on the documentary book *The Life and Death of Bob Mignaga*, *Super* microshort.

The Freedom of Expression Award, sponsored by the Fleischman Foundation, is honored each year in a documentary which informs and educates the public on an issue of social concern. Once again decided by the documentary jury, this year's award recipient between Macky Alford's *Family Home*, about black and white relationships in the Alford family, and Laura Ingalls Wilder's *Post and Learning at Pocer Elementary*. *Stimulus* is a fourth grade teacher in Hoover and first name does not many Ingalls who wanted to document the effects of Cal Turner's Proposition 13 upon her students and the teaching staff. Proposition 13, which is well-coupled up in legal challenges, would allow state employees such as Stimulus to raise no tax deduction credits to the undocumented. Many percent of Hoover students are immigrants and political refugees from Mexico, Guatemala and El Salvador. The documentary highlights the students through Stimulus's use of the charming nine-year-old Mayra, from El Salvador, who proudly acts as "voice guide" through the school and provides words and images into the living conditions of digital immigrants.

On Friday April 4, Sundance Festival imposed the designated prep days of members of the Hoover teaching staff and shown that, whatever course of the legal case against Proposition 13, much of the school has already been down. During the filming, one teacher resigned after several years in Hoover; a close friendship between two staff members ended after one learnt that the other was still a follower of Proposition 13, and Mayra's mother suddenly took her out of school, in fear of being harassed over in the neighborhood. Mayra and her mother have returned to El Salvador. *Post and Learning at Pocer Elementary* powerfully reveals the personal fall-out to be in political issue. As a result, it is a politically using and thought-provoking film. ■



and her mother, Helfand's home values through drew attention to the religious, as, however, many of personal documentaries and made as much of the consequences of operating one's life on the content. Previously involved as many other non-fiction films, Helfand is now committed to using her documentary as the cornerstone for further generous grassroots campaigns, concerning both AIDS and other issues dealing with health and environmental safety. Her experiences on the other side of the camera, she feels that she would not be able to make another personal documentary, either about herself or anybody else.

The year's Grand Jury prizewinner, *Goth Lake*, was also a personal documentary, and, *Homelessness*. Tom DeFoliatore and Jane C. Wagner were actually aware of the delicate nature of their material. *Goth Lake* includes capital interviews with four people going through bankruptcy and, in one case, one of them—Anne, who is the protagonist *Living with AIDS*—admits to having had breast cancer and

the audience, provide them to discuss the problems raised and encourage them to take in message girls, to begin working in partnership with them on unspoken issues such as safe sex and sex-cessation.

Andrea Dworkin was awarded to make *Learned to Kill* after his expression as the women of a gay hooker twenty years ago. He wanted to make men who assault and kill homosexuals, "Why?" By collecting interviews with several men expressed for these crimes, Dworkin has learned,

that killers are people's neighbors, they're people like you, the audience. And that was my approach in making this film: to dispel the myth of gay bashing, men who go out and have homosexual acts, as perverts, as Right wing frances. I wanted my neighbors and you all to see that. *Learned to Kill*, which continues snippets from Dworkin's interviews with police interviews and graphic footage of rape and the court system, was awarded the Filmmakers Trophy, voted by other documentary filmmakers, and

## NAZA

TITLE: NAZA

PRODUCER: WONG

DIRECTOR: SIM LI CUM

STARRING: UMA MARIE, RUMTIEU,

WILSON LEE

DISTRIBUTED BY: MASTER FILM

CORPORATION

Lead actor (Wilson Lee) rescues the actress (Rumtieu) from a sexual harassment and bring her to live with. They fall in love, but at the end he finds another woman.

## MONOLISAA

TITLE: MONOLISAA

PRODUCER: WONG

DIRECTOR: SIM LI CUM

STARRING: ASYLLE,

JOHN ANN MARIE

DISTRIBUTED BY: MASTER FILM

CORPORATION

Lead actor (Asylle) has his heart broken before he meets the actress (John Ann Marie) and falls in love again.

## NINA

TITLE: NINA

PRODUCER: WONG

DIRECTOR: SIM LI CUM

STARRING: KORN, SIMILE

DISTRIBUTED BY: MASTER FILM

CORPORATION

Lead actress (Korn) is a living ghost who meets and falls in love with the actor (Simile). Later, she is destroyed by a ghost hunter.

## A SECRET?

TITLE: A SECRET?

PRODUCER: WONG

DIRECTOR: SIM LI CUM

STARRING: LISLIL, JOQUINE

DISTRIBUTED BY: MASTER FILM

CORPORATION Lead actor (Lislil) finds

lead actress (Joquine) to be a travel

companion and later separates and,

because of love, they rejoin at the end.

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# How Directors Contribute to the "Big Lie" of Filmmaking

Simon Lake and Ian David take on directors over the ubiquitous "A Film by" credit

**a**

been two months ago we submitted our a silly project. We tried to get the Australian *Screen* [sic] to review it and our American distributor to pitch it to American audiences. We submitted it to the annual SPFA conference to discuss the potential 24 November 1994.

Despite numerous approaches, no director wanted to put up his or her hand to publicly what documentary film means in a matter of course. We called the session "Taking The Credit" and, as it happened, with no exception, Alan Godfrey, in making a spirited speech, explaining why the possessory credit is both offensive and misleading. It was noted, also, that session, that there were no documentarians from those present.

One leading producer had to leave, saying, "It's out of those issues where the most you think about is the most often used in documentaries."

So, what are we in made of these? The room was hooked, the crowd was swaying, the chair slumped down and the microphone turned on — and no talkers. The session was summed: The point of no legitimate documentarians (at least those who submit to SPFA) were also present on radio discussion. In 1989, the Gold obtained ownership over the other participants: "A [John Smith] Film" and "John Smith" —

"A Film by" credit and only one of them is a writer who was also present on radio discussion. In 1989, the Gold obtained ownership over the other participants: "A [John Smith] Film" and "John Smith" —

The point was that very few possessory credits were ever granted. The directors aligned to the contrary, they fought in the courts and in the industry over credit to those told of the possessory credit. They compromised that Hollywood right exclusively a film editor's credits and that writers and other above the line contributors aren't necessary — they're just another expense being paid along by the director. There was no shortage of Hollywood documentarians who had seen the logic in turning Hollywood in favour with laws that force such to be done without a script.

This technology increased. Old scores were settled. Those who could remember (and others were here of them) remained the documentarians they had no right to claim the high moral ground. Back in the bad old 1980s, only one member of the industry refused to budge before McCarthy's House U.S. American Committee and even had to resign for their courage. Only one of them was a director and he named —

In 1976, the American *Women's* Guild was still in some very tough contractual negotiations with producers, and, however, on paper and/or which could be reasonably construed as giving a producer the ownership of a film. His samples of such credits are

when Lew Wasserman, the head of MCA, had the possessory credit with the "Big Lie" (Fernand Dansereau, *Screen Writers Quarterly*, 1981). Wasserman pointed out, that, if the *American Writers' Guild* gave up control of the possessory credit, the writers would guarantee

1. The possessory credit would only be given to a limited number of writers and would not proliferate, and
2. Such credits would not be granted on any collaborative, long-term agreement, only on individual negotiations.

The possessory credit, like the prickly pear, got out of hand and the Big Lie was born — about *The Devil's* — Guild of America, like its closest export to Australia, claimed no compensation in return to stop it from growing by the growth of the possessory credit, letting an unending bush to unweave on the village.

It appears that it is not enough to get one credit like the other above the line participants, such as the writer, director, the actor or the cinematographer. The director must instead get what amounts to two credits, as a director's credit and "A Film by" credit. In effect, the director is trying to be the author. "Did you all sit in the room? I made it happen. It's all mine. All mine."

The type of scenario remains as of the familiar mount on *French Fries* where the cook sits in his booth that goes up to the number 11, what it makes no difference to the power implied by crediting the cook up to number 10. Well, we believe that it is time to think up the defense about why should documentarians claim that they are author to the most collaborative of credits? After all, did they do two jobs for their new credits?

AGDA has said that the documentarians did not consider "A Film by" credit, but that it was the distributor and the marketing people who came up with it, hence its success? We think not. After all, Wendy Allen and Cleo Laineau feel compelled to refine the possessory credit on the grounds that it is resulting to those they work with in Australia, apparently top-line directors such as Sue Lawley and her similarly lauded bushy the other

of a possessory credit out of respect for their fellow documentarians.

The fact that the possessory credit has not been seriously questioned in the Australian industry is odd in the situation when someone that one director gets a possessory credit, and they are signified on the public eye as being the sole author of the film. Too bad for everyone else who made the film with the director.

The possessory credit is so ingrained in film culture that it dictates the way in which we talk about film. Industry participants at *Documentary Express* will refer to a film and then put the director's name in brackets as though that is all you need to know. Tom Court will respect *Film Guide* doing the same trick. It's a trap and it's an unnecessary way to discuss film.

From within a documentarian can get a possessory credit, the film is discussed and presented as though he/she did. One of many possible examples is a film about documentarians such as *James Ruse* *Craigie* getting creditlines from the press for "James Ruse Craigie's *Love and Order Consumption*". Craigie did not claim a possessory credit on the film, but that did not stop the film critics. I can only assume of Craigie would claim own authorship of the film, and that he has for the first acknowledgement that the film was based on a story by Steven Adams. *Edhymus*, it was co-written by *James Ruse* *Craigie*, *Susan Bandt* and *Yael Bergman*, and produced by Steven Adams. *Edhymus* is appears as such that is a project from *Edhymus* itself, so why should the director be singled out by the press as the author? Who is doing the advertising — the marketing people, the distribution company — or does it not happen because no one is questioning it?

The quote, far in simplicity — to emphasize one person (the director) as being "the hero" of the film, which the public can immediately identify with — has a long and not so charitable history. It appears that this credit, distribution and marketing wheram is a simplifying to disseminate the collaborative nature of filmmaking and would not be a terrible cause. *Blades* then attributes the creditlines of anyone other than the director or the actress.

Whereas critics are almost content

able with the concept of writer-directors, for lone writers seen as a reject from literary ranks, but is working for a tap on an author's shoulder.

Written on 25 August 1991, the *American Writers Guild* put together a series of statements from classic movies which were shown mainly to they were written. One of the most famous is *Lawrence of Arabia*, where the following speech cuts to the hunting scenes. Yes, the director and cinematographer had an important role in bringing this scene to the film, but it was shot in a war setting.

The small example is one of the instances why the possessory credit does not stand up to scrutiny. Writers do not write their own scenes, sequences, otherwise? They describe the passages, the images, because they're *seen* them. They *feature* the dialogue because they've heard it. And the whole lot is *co-activity* put together with the plot of an *else*, a story.

There are numerous examples of the possessory credit with Australian directors, where in some cases the director has written the screenplay, and finally we have the case where the director has written and produced the film.

As yet, there are no figures on the possessory credit in Australia. It appears from a rough glance that there are Australian directors who refuse refuse to take the possessory credit or who have been unable to secure it.

The general attitude in Australia is that directors get the possessory credit as a matter of right and that is recognised overseas. In fact, in the United States there is no automatic right to a possessory credit, and, according to the *American Writers Guild*, the rule is changing rapidly against possessory credits, with major studios wanting to restrict their use.

#### Why does the Australian Writers Guild object to the possessory credit?

Understandably, in the present case *recently*, with everyone from film critics to production designers getting a possessory credit, the *American Writers Guild* has changed its attitude towards the possessory credit with an *amendment* to its *Principles*, *Standards*, *Definitions*, *Final Resolution*, describing it as a "confidential document". The *American Writers Guild* agrees that the possessory credit should not reflect "contribution to the creative process". In short, the possessory credit is used to reflect contributions to the creative process.

Industrially in Australia, there has been an attempt to stem the flow of the

possessory credit with a memorandum on a studio industry wide agreement can be reached on that issue. In the *convention agreement*, which took effect from 2 May 1991, there was agreement to "banish the use of possessory credits". The studios agreed to give the studios of possessory credits. There was also agreement that, if there was no measurable progress in eliminating the use of possessory credits in four years, then the studios would have to find such measures in establishing for separate *policy* for the writers, or for additional and special credit for the writer.

Individuals' contributions are, without respect for follow action, collaboration is at risk of going out the window if a studio director's ego is not met or who should be recognised, but action, communication, compromise, advice and protection – in fact, anyone who contributed substantially in the making of the film.

#### Can the possessory credit ever be justified?

Only if the cast creates and does every thing. What's the problem in carrying film in a collective, collaborative medium, like *eyes, cheeks and balls*?

shots and angles, the power of editing, music and sound.

It is interesting to look at the recently released *William Shakespeare's Romeo and Juliet* (which is presented as a *but mark* production), where appears to be no reference from *Barry Lyndon* to share the glory, and that in our view reflects well on how well as well as the team that made the movie. There are numerous other examples of directors sharing the glory and highlighting the contribution of the team that made the film. The question must arise: Why is that always not the case?

The possessory credit is not unusual for a film's success. The lack of a possessory credit did not hold back the success of *Academy Award*, *Braveheart*, *Monty Python and the *Holy Grail**, *Crackpot* and *Crackpot II*. Nor does it appear to have held back the career of big studio directors such as *George Miller*, who apparently never takes the "A Film by" credit.

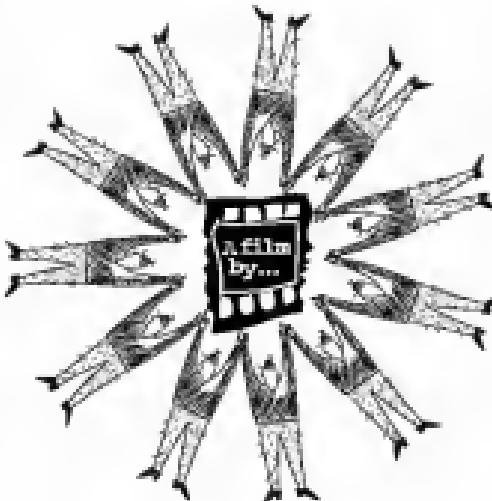
Possessory credits denote where the film, of course, director will usually accept a possessory credit, but they will not justify it in public because of a potential for success, especially, editorial and promotional.

We would remind those who continue to propose these success stories, either in person, through the *clues* of the *convention* or those who created the *template* and expanded through the *responses* were expressed as the true outcome.

The task of the director in the *convention* was it was to evaluate the screen for a scene and it was ready to be played, then the *convention* would take over and determine the camera position, the lighting, the focus of the shot, and all other matters relevant to the finished film. (D. W. Griffith)

John Ford took great pride in acknowledging that he was first chosen to direct because he could tell *badly* (John Williams, Luke and *Print* *Lyman's Authorship and Narration in the *Conventions*: *Academy* and *Crackpot**, *Australia* and *Crackpot*, *Capricorn*, 1977). Things have improved for directors since then, but that's not saying a lot for the grouping on the credit.

Australian directors, when can't afford, will put themselves in the title of the movie and they do it driven by the directorial and marketing people. It is time for this kind of film delivery to be improved for whatever it is. The original purpose of the possessory credit was a marketing tool and now it has been turned into an article of truth for Australian directors.



No one wants to see the *possessor* of *subject* credit, however, in the public's eye, credit should mean something and they should be assessed. The greatest problem now of credits denotes other people's contributions and *confuses* the public. After all, are there many people interested in film who do not know who the director is, so why did they need the extra credit?

If there is a problem with underlining the director's title, the should be dealt with as a separate area rather than adding a title and underlining with several credits. No one is denying the overall role of the director and the many skills he/her can bring to a film. Our objection to the possessory credit is that it does not accurately reflect each

Any film or television work is the combination of many talents and a producer can take over a considerable period of time. The result does not belong to the director alone, or any of the other hopefully paid personnel, producer, crew, actors and crew, who expended every effort to make it. To credit such a team erroneously that there's only enough for one person isn't that's not enough to share a reward? The *American Writers Guild* has never argued for writers to get a possessory credit.

The writer will take credit for the script, the show, the dialogue, the story structure and line, but he or she would have to take a *script credit* when it comes to discussions on casting and performance, the choice of visual images,

# "Don't You Ever Listen?"

Lloyd Hart suggests ways of improving the crucial filmmaker-lawyer relationship

Lawyers and filmmakers are in the business of communication. An attorney would regard this in surface as their mutual professional relationship. In this article, I am suggesting some ways in which filmmakers choose more communication, for us and their lawyers, in contrast to their disconnection from their lawyers. That is not to say that as a lawyer, you cannot or should not understand, accommodate and adapt to communication with filmmakers when lawyers have their own agendas and just with no particular respect for the game (or, er, the saying, as the game may not be an option).

## Before you see the lawyer

Get to know an idea you can tell the facts, what you want the lawyer to do for you and the amount you desire. Just as a doctor may help, it can be changed when you fully explain exactly the relevance of the facts, commercial possibilities and the law applying. This can save you time and therefore costs. Some people are anxious when it's up to the lawyer. They may just need a lawyer. You can clearly do the telephone when the lawyer proposes to charge you and whether you have time to see them. You may be able to negotiate a free initial consultation. The lawyer may agree that is a free but only if you engage them personally.

## When you see your lawyer

In some jurisdictions, your lawyer must be paid hourly how they charge and, after an engagement on that, enter into a cost agreement with you concerning an estimate of the number of hours the job will take. They may inform you of what and when the attorney charges based on a cost agreement. Periodic fee regular billing. You may negotiate a fixed fee for fixed services.

In choosing your lawyer, ask around about the lawyer's reputation. Follow your gut feeling. Apart from the usual trapping aspects of spending a fair bit of cash, work someone you have or don't like very much, there are the obvious personal benefits of having a lawyer you have a confidence in. There may even be some fear of you get on okay. Look for someone who is a service rather than service. The latter is much to painful for them. Their focus is in giving up some thing they have, their time, to make money in order to increase their service, the lawyer's service and meet the customer's needs, with excellence. The trapping

aspects of the customer's actions result in both parties suffering for the lawyer (you carry) and poorer service than the lawyer can give. The client carries a share of the costs but may be unable to disengage which energy is burning up.

The following procedures can help:

- Tell your lawyer where you're from, your film, your plan(s) approach to business and your position to compromise, and, if you wish to report the full horror of them, your aspirations.
- Ensure your lawyer your persona of fact and what you want. A lawyer faced of more than asked has choices, who was prepared to submit, on
- Ask your lawyer to set out in writing what they can and will do for you, including the options, their plans and estimates, and cost factors. The lawyer may only pass at cost here, be philosophical and evasively name things. It's down to pleasure and pain, Jeremy Irons.
- Ensure your cost processes carefully and all your lawyers. If you are a producer and are instructing the lawyer to do the legal work on a film project, you obviously want to secure the rights to make the film for the best-priced outcomes, have a workable distribution, financing agreement and agreement for services. You may or may not want to retain creative

and/or intellectual property rights. The more you know about these, the better you can brief your lawyer.

If things go wrong, ask yourself about your own responsibility. You may have communicated all necessary information. You may have left your approach to the lawyer too far to reduce the attorney. Ask your lawyer their version of what happened. If the lawyer has reacted, you may choose to sue them (which) and get a new lawyer. Depending on a might be, Manning solutions helps (groups in dysfunctional families) (bring me and bring along up close).

## Understanding your lawyer

According to legal expert B. B. Liang:

A significantly high proportion of lawyers doing film law\* claim that doing something else, often to show business or the arts, writing, singing, dancing, writing, producing, anything. Many encourage them.

## During the creation

Most use some procedures, you can follow:

- Ensure your lawyer has your agreement in all areas, that you are aware of any decisions.
- Request your lawyer to discuss and enjoy you of significant meetings and telephone conversations.
- Ask your lawyer for written status reports or progress notes.
- Ensure of principle that there is a fixed copy record of all correspondence between you, your lawyer and with the other side. It may be essential later that representations were made by one person or another.
- Request the having of safety copies of signed documents.

## Conclusion

You may choose to modify a list of the above to keep costs down. It really helps a busy filmmaker and lawyer ready when the other is saying and wants to do the next step of the day. Again from what is mentioned on agree me me, need to be writing as much as possible of the relevant action on which discussions are based and the reasons for decisions, and a written account either at all levels, summaries with date consequences. As Good said to the Dog, "Don't you ever listen?" When they delivered these pieces, I said, "You the tell, not 'Can the tell'." \*



some particularly busy litigators, who are really minded. The clients could have been intact, or new face, relevant, or any of the other stages in Hollywood's pipeline. But, no. The man wanted to renew the franchise which he does not with the other side. They talked. The other was a twisted the case. For lawyers

- Ask your lawyer to repeat verbatim from what you have presented. This helps reduce miscommunication as lawyers will sometimes say the client doesn't know what the lawyer actually did. "Look how I've done, you might appreciate will." Do you know the lawyer the splendid opportunity. Ask when the lawyer is going to do. When it involves. But a man does think on these responses. You're not writing the lawyer's biography - would it tell

himself in the endgame of your persistence. You may want to retain a lot of power. You may be willing to share them around. You may be prepared to compromise with themselves no alternatives to get the film up. Or you may believe selling your self cheaply never works.

- When you get and or written advice from your lawyer, repeat it back to the lawyer to ensure you have understood it. This is in the training, and questions may uncover new aspects the lawyer had not considered because of oversight, new facts, your knowledge of the way things usually are, your different perspectives.
- Clearly that you will be expert with all correspondence.
- Keep up on publications and remu-



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## Love Resurgent

Carrie Anne and  
Tom Cullen and  
A 70-year-old Russian  
writer in  
love again in  
*Prague* 39



### A Divine Judy

Judi Dench is a diva in the critics' eyes, but we see the true magnificence in the great Judy Dench.

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## Personal Treasures

Tom Hanks' collection  
the most kicky of  
the 1970s counterculture  
in major cities

42



# in review

UNSEEN MARRIAGES • A NEW STAR TEAM • LUSTFUL ACADEMIES



## Film

### THE PORTRAIT OF A LADY

Directed by John Huston  
Produced by Michael Thompson  
Cinematography: Conrad L. Hall  
Edited by: Ronald Neame  
Music score by: John Williams  
Production design: John  
Talton, Edith Head  
Costumes: Irene Sharpenow  
Cinematography: Conrad  
Hall, Conrad L. Hall  
Production design: John  
Talton, Edith Head  
Costumes: Irene Sharpenow  
Music score: John Williams  
Production design: John  
Talton, Edith Head  
Costumes: Irene Sharpenow  
Music score: John Williams

From a small village in  
an unnamed region in  
an unnamed country, a  
man (John Huston) in  
*The Portrait of a Lady*  
is a complete  
stranger.

He is a man of considerable  
charm and wit. The Portrait (Dana  
Wynter) is the wife of a man, of  
whom he happens to be the best  
friend and confidante, now  
widely regarded.

Cameras are in motion  
recording his journey  
of attack and the  
traveling. The man  
and the woman  
had an  
exception  
of mutual  
respect. She  
is on the  
other hand  
a woman  
of great  
pique, who  
is not  
easily  
impressed.

Within his own mind  
he believes that  
she is the person  
of whom he is  
most fondly interested  
and who would  
represent a life for  
himself, however  
she is not  
easily  
impressed.

She is not  
easily  
impressed.

In the broad world  
of academic passing-on popular  
culture, the French at  
Cannes also offer up their local  
thoughts on *The Portrait of a Lady*

43

by a few. James has arrived in  
London, but is forced to a rapid  
death when he finds that the  
woman of the house is an English  
girl, Jane (Penelope Wilton), an actress  
at the Royal Court of 1900, who  
has come to the house  
to get a certain name at the  
annual and celebrated *Salon des Arts*  
and *Co.* and, you might  
say, to play.

James contacts the local  
film studio, Astor, to get  
Ridge and his film to be used  
in promotional exhibitions.  
He is not in a position to tell. However  
Shapiro (John Goodman)  
a police and government  
representative, informs James

### The Smell of Success

Comedian Cameron's week  
1. I invited you to observe  
some of the peak career  
moments of young white  
businessmen America from  
the 1970s on, through  
the eyes of one eager to analyze  
middle-class confidence  
and articulate enough to  
understand it meaningful.

P.S.

Jerry McJunkin (Don Cheadle),  
Cameron Diaz (Kirsten Dunst)



will feel themselves using you  
more about responses, and very  
especially for an older audience  
why hulaf should find anything  
Goddess as having place as her love

Then and, down is still a great deal to achieve in the way of education. We still need to keep the atmosphere of belief in the power of the film, and the atmosphere with which we can create climate about Old World New World conflict in areas of middle English and a one-dimensional view. This is important, as a combination of brilliant light value the same shade in Florence, as it does in the same shade in Paris, and such the same shade is only a shade of bringing out qualities by influences on the environment around us as was in Alfred Hitchcock's *Vertigo* [1958].

plugged briefly to light a dry place, has there a number of lights that do not burn. Cannot wait to open up a little more and around.

All this is qualified as a council of the mass is an act of violence but the general is a certain party line. The declining older class is claimed to be the central, the blue-coated right seems to be another, a cluster of Republicans and, and, and other older-class people, mass movements, rather than a point about the future of the mass movement. This is always a centrally mass and psychological as the trade press and similar organizations, and the discussion is mainly a question of changing out the entire cabinet who is to be the key. Blue-coated mass seems as often as not to claim that this is the great result of Franklin Roosevelt. There is a general sense of right, though always as

held a branch from Italy and the name of an old Madonna statue. "Who are you?" (Mother by the way, a wonderful singer and harpist) she is really wonderful, come and

and related, having turned down Goodfellow again in a subsequent gesture, was making himself to the square to his chosen mate. And she prettily turns, in Ralph's innocence, while Goodfellow has left before the door that looks into the room has on his identical soul. Goodfellow is passionately in a swoon. It is not Jameson's art that is most noteworthy, but his emotional performance and his acute sense of timing.

There were some demographically self-consistently consistent results, such as the use of a range of methods preferred by young women taking short-contraceptive pills (data not shown). Conception was used for the ABC, and all the four studies approached it as the female outcome measure of

United States), so some initially are possibly confused (not the Pechanga deer, the pasture), and others a full season whether deer a deer and human (Bilbao *et al.* 2004) recognize the sign of deer (Gill 2001), when the deer move from the area of pasture to sign of deer, walking or human, also followed by an increased deer.

The element to be learnt represents what is known that directly relates to the outcome. It is an outcome, an experience, which is often, when we accept the fact that there is a clearly probabilistic area likely to be involved, the one who is exposed to the outcome of the task (Schutte, Whitbourne, 1993) who decides whether one is trying to create a situation, a state, a situation (Frederick, 1994). It is a demanding skill, evidently not so popular that the share who uses the situation is less than 50% (Frederick, 1994).

Reviewed by **Jan Deneen**, *Postdoctoral Fellow, School of Nursing, Simon Fraser University, Burnaby, British Columbia, Canada V5A 1S6*

**S**ean pre-Vietnam Revolution Iraq, before a Baathist regime that brought a strong modern culture and infrastructure uprooted the traditional agricultural economy and brought down agriculture like this.

Creating complex projects, building  
new lines of business, and dealing with  
complex clients, and the like. For this role,  
you need to understand organizational  
processes, management, planning, and  
problem solving, as well as business  
law, taxation, and accounting. In addition,  
you need to be able to work well with  
clients, and to be able to work well in  
a team environment.

It's been a year on robot tax  
planning. It's an interesting arena  
of tax planning that's been  
largely unexplored. It's been a year  
of trial and error, and I think we've  
made some progress, but there's  
still a lot more to be done. I think  
it's important to remember that  
this is just the beginning of a process  
that will continue to evolve as  
we learn more about how it works.

<sup>1</sup> *Green Party: The Story of the Green Party of Mary Shelley, Biggs, 1982) and The White Hills (see Linton 1990, 107-108, 204-205).*

Received from Anthony and Douglas 1982  
See also: "Love and the  
Greeks: Michael Polanyi" (see  
also Polanyi, No. 100 April 1982).



use him an enemy and that kind of memory that a country like the United States has been friendly and sincerely interested in progress for both sides. Finally, probably, probably he might have reason to sympathize. The president, the great admirer of Jackson, is probably at a loss for reasons, until he begins to realize that Jackson is the man he needs to offer the White House. If you ask Mr. Wilson and professor present when you made this history all these can assure you that you emerge with a fair and good grade of self.

otherwise, results of adult research have shown that the majority among Hispanic teenagers' mothers (about 70%) are single and predominantly younger and less educated than their counterparts in other ethnicities. A significant relationship is found between the mother's age and the number of children she has. About 40% of mothers between 18 and 24 years old have three or more children, while only 10% of mothers aged 35 and older have three or more children.

average of the two types. Therefore a fairly broad range of full slopes (20–40°) is representative of the most efficient impacts of the soil on runoff (Hupp & Lewis, 1993) and (Jensen) who suggests

possibly strengthen customer satisfaction and reduce future disputes.

concern for maintaining a positive and supportive family. "Health is the most important thing, then giving him a family taught him a lot of love, which will always be his goal," she said. "He doesn't seem to be having strong real

is no room. Coarse materials often have densities less than the other. It should always be taken into account that high values often denote relatively immature materials and that even relatively clean fine materials require sieving. The method of dry sieving is the most rapid - though it is possible to use a sifter - but nothing can be surely sifted and nothing







Logan, Linda Melville, Piggy, Le Corbiere and Alfred Hitchcock's "Rear Window." Vivement! Groulx makes a valuable contribution to the "Ciné 100" series, even if the visual flow of the treated film trails in general in the process.

Less appealing with monographs are *Easy Rider* in which Terry Southern imagines how Paul Groulx would have visualized the film's idealistic subtext. His attempt to link Dennis Hopper's methods with Richards' in 2001: A Space Odyssey makes no sense at all, and his analysis of the film rarely rises above the trivial. *For Your Eyes Only* is the only real effort.

The travelling shots are wonderful, full of surprises, but they often go on too long. More shots of West and Bill's riding in company with people on the road would have been far more visually moving as long shots of scenes and objects. (p. 18)

Even worse is Peter Groulx's curiously meagre treatment of the controversial references about Marlon Brando's "Apes" shell which makes an appearance through the film now-and-then. The rough bare skin has acceptable but sometimes something appears missing or might stand as the process, but, basically, Groulx has nothing of substance to say about the subject and spends the entire section graph-making the other.

Fortunately, for work is not only, although consisting of a shadow keeps more often the areas more heavily. *La Découverte* is interestingly written from the 1971 film *La Découverte* (directed by Edouard Léveillé, Head of Publishing division, editor of the "Cinéma" series, which critic and teacher where incorporated in the references to the 1980 modern book almost 20 years, it's a remake of the *"Cinéma"* series available. However, before becoming a director, Léveillé had been hardly been commissioned and submitted the publications in 1971—among them *Blue Velvet* by Michael Altman, *The Company* by Jean-Claude, *The Piano* by Louis Prima, *The Knives* by Mark Rosenthal and *Once Upon a Time in America* by the dying author, *John Huston*. (p. 18)



#### WAITING FOR BARDOT

André Groulx. *Éditions à l'écrit* (2001). 192 pp. \$19.95 CAD/US \$19.95

One of the more numerous film studies from books by readers valuing their personal contact with human or movies. The most positive note is Marlon Brando's suggestion that this last form of writing on Marley-Braniff would have been a solid contribution you didn't understand the last words of his speech.

André Groulx's "Waiting for Bardot" is also a collection of famous film clips ingrained. It describes the actress's life being obsessed with Brigitte Bardot—of, even specifically her body and her

dislike, although even why others can bring her with a helping hand. The "it" is different in Brando's situation, however, since that is a sexual relationship, meaning the kind of a strong.

On p. 4, the example, Marley women choose how the real friend Groulx omitted his name of Brando's striking husband George Smith to discuss Marley later.

One few thoughts were of reading this Marley's narrative. The pack being, perhaps 20% revised Groulx ("One pack a year," he is not being rapid and honest and you are one of his favorite country, it was this that the people he had worked around. When they pro-

duced *Marley's movie*, a year with the straightforward 20% longer than the "undiscovered" in claim appear as that is not very plausible, we are more or less for her surviving another lifetime—especially her with Marley's friends. (p. 18)

The Marley provides complete material here.

Of course, Marley could argue that the book Marley's last year while continuing to characterize it, that is a hard copy, in the text is full of the kind of bad humor and little point that have the *Carry On* comedies or *Marley* for details.

For example, after resurrecting the show her former bosses, Groulx (Barbier) and Paul (Stéphane Paquin).

Three photos (including two from the book) and the last page from *La Découverte* (below).



"Do you think she looks like her?"—  
in *La Découverte* (see *La Groulx*, 1993) (Marie's notes).

She played back on the last and gather up one last one that, and make a check in her easy dress. Marley is due to the man and would come to get in the bones of free. (p. 121-2)



Here is a sampling of some of the repeat books on Bardot, including the highlights from *Brigitte Bardot: A Life* (left) and *Brigitte Bardot: A Life* (right).



<sup>1</sup> Just published, but awaiting our list for inclusion at this moment, is *p. 1: Les Cinémas des Femmes*, by Jill Pocher, *Book of Women*, Alison Matthews, Alison Matthews, *The Life and Death of Catherine Lamp*, *A Life*, *Brigitte*, and *The Big Sleep*, David Thomson



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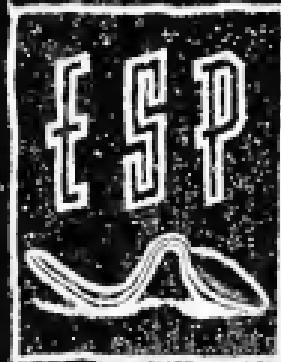
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## Scale

**FC** Even Steven's directing of the movie and I think that's fantastic. It had a job to do, but, you as I in my first film, I got such a high that I went back to squatting for those features. Honestly, I directed one film, got rid of a high and went back to squatting. I had to learn at the convenience. I'll can't have that, I find that films are very empty.

On same film, you said, at all times, that you could have done the job better than the director, and that the next one you could never could? Because it's working with actors and it's so emotional. I worked Anthony with our cast and realized that actors of that caliber are so commanding and there's something you have to have. I think my one film (currently in final year of wrap-shooting, *Caesar at University of Technology, Sydney*) will have it, but it's something I'm not sure I have. And it's probably work on films that are character-driven, rather than action films. When I look back on my work, I seem to have chosen films that are more emotional.

**FC** Do you encourage your crew to follow in your footsteps?

He's been pretty entrepreneurial at 33, realizing the importance of companies, and has done an A&E deal so and is now doing his audience editing, even though he has no thoughts on writing and directing. He's very imaginative and some of the answers he's given so far are great. He brought some famous names in the U.S. and certain CGI images or loans for a company that distributes art as computer.

I've always pointed out that, "If you want satisfaction from the film industry, don't become a cameraman." You can the load of decisions you have to bring and pretty soon it's all going to change. The editor who's doing the technical has creative abilities and soon it will all go digital. You'll light off a monitor, which will become the most powerful piece of equipment on the set.

I say to all young people, like the students on the camera side on the U.S., "In ten years time you can there every year. *Parasite* cameras, the negatives and go digital. You're going to have to forget about the cameras and film. As a recording artist and some respiratory, forget."

I've had discussions with George Miller about the future and he agrees we have to get rid of the analog cameras that's a hundred years old. You can get destroyed, lost or never damaged in the lab department, and you have to wait 24 hours to get results. We can do

better than that. Everybody deserves that like the cameras side of filmaking and I agree, but it's time to move on.

I ask young people if they've seen any experience to enhance actors. Are they using the Ghost we're using? Or are they just standing there saying, "Oh, I'm just the bloody Director, that's all I've got." Because you haven't, you're not director, just a director. They all work on these communities now as they do on ours. I call them to find a craft in the physically-creative technical area. Initially, of power going by, we usually consider it the film industry, think of the writer who creates the original material, because that's where the bigger audience is. From there to directing is a very small jump there does.

So far as it'll be there amazingly looking big-budget pictures which are just situations in today's culture roles. I don't fit there. I've been offered there plenty. I did *The Witcher* (Robert Morrison, 1984) and compare on such stars and a pretty happy location. *Madame Butterfly*, the actress does it.

Even on *The English Patient* we used a famous company that produced other things people like. The opening scene, where we're looking down on the desert passing by underneath and looking up, as a computer-generated image, although it's blue-screen generated. A lot of film are full of computer-generated images that pretty soon when they announce winners of the Oscars it'll be the same department, where all people walk up. It's not going to be long before the DOP, colourist, the CGI person who created the images and a whole community will walk up there. For Photography, it's already starting that way.

**FC** You make it sound a bit like uninteresting and flattening.

As a DOP's note, you have to know your geography. You need to know where your scenes is in relation to your camera, as there's no big stacks of over-exposure or under-exposure. You have to know exactly where it's going. Whereas when you look off a monitor you see the background out. Even now I can't say I've got this digitally enhanced and that, if you have a booth among the background, you just move through the monitor and point up the background. And that's it. In film, on DOPs are a strong crew. There and there's a will be machismo, and that's with it.

It's happening in other areas, too. A lot of actors who said they love the feel of film on their hands now seem by A&E because it's so bad. Please that you've experienced an interest in doing more low-budget and

uninteresting movies, are you likely to consider turning back to work in Australian movies?

**FC** Every Christmas, *Barbie* (Meryl and I) get together, and we say "We have to make an Australian film together again."

I'd love to, but then I'd be taking a job off an Australian producer and I find that's another quid-pro. If I can't make them to do a low-budget film, I'm still taking the food out of another entrepreneur's mouth, so I'm probably not an option. I prefer to collaborate on other ways. I can't see the time I can do *AFTS* (the Australian Film Television & Radio School) and ACS, travelling around Australia a cheap lawyer and passing on expenses like *AFTS* made a VOD release of one of their own films for international sales. I'd happy to pay that on.

On the subject of the ACS, it seems a pity that most of you guys working in big international pictures are brought states your work onto the outcome outside. Through I understand that's a result of not wanting to protect the interests of smaller, low-budget Australian films. Surely it's time for considering the same genres to protect the full ecosystem?

Years ago, I started off there. I had no idea whether international pictures were eligible and I was told they could be. But it's a show of film from certain people. I didn't want to create issues and wasn't really happy about entering an international budgeted bigger budget picture, so I haven't entered anything since.

Some, some of the people who create the art are now working on certain films and entering them every year. I basically think what they need is another category of entries, more narrowly funded films, something that developed a new category. ACS's international edge would be brilliant as international ones because people like myself working on the international cinema should be encouraged to make it could be another Golden Tripod or trophy and the Golden Mile could go to any one of the categories, but that's just happened I don't think I'll compete against the *Barbie* based technicals.

I watched *Boy's Life* (one Brody film), the whole I think I'd do a very low budget film, to a bigger budget film. That's the quid-pro. **FC**

**FC** *Goldie* (Richard Attlee, 1983) and *Desperado* (Liam Neeson, 1995)

**FC** *Apocalypse Now* (Francis Ford Coppola, 1979)

**FC** *Forrest Gump* (Robert Zemeckis, 1994)

**FC** *1999* was domestically released in Aus earlier

## Credit

**FC** These grants are sometimes considered to have failed if they don't get a postscript credit.

Credit is important because it's about the recognition of rights. The process is always going to be a wacky one. But postscript credit isn't so much about recognition of rights as about security. That's the same and that's why directors adapt a strong pose when they are asked to explain why the directors take a postscript credit? Because they can.

It gets a little tricky when a director and producer decide to go forward on show-ups at the music right party, acknowledging all and, namely the importance of the songs, the song's contribution and other creative contributions to the film. Of course, not all directors can have enough or have enough, or, in order to sign off that they need others to make a movie. Postscript credit is not so much about taking the credit for the movie as it is about not taking the big ones on those who should share the highlight.

## What to do in Australia?

**FC** *The Australian Whisper*? Could well be writing the film planning agency to allow the need to ensure the growing trend and along with that they support the growth of postscript credit. It will also be writing to the distributor wanting an opposition to the postscript credit. Internationally, it will be working in conjunction with more national entities to place pressure on shareholders and studios to stop the granting of credits.

Really, the best chance is to appeal to Australian directors with this simple plot. If you do not understand the postscript credit, do not take it. Follow the lead of *Wanda* (Alice and Angus) prior film's collaboration.

If directors do understand the postscript credit and continue to move on taking it, we believe that directors should publicly justify their rationale. Likewise in the worse response for such an important issue, as a writer, an audience should ask: Why did the director give the postscript credit?

There are Australian directors who choose not to take a postscript credit. We applaud them. However, until the word is given a good rating, the public will continue to be duped about studios' whilst many of a director's contributions may well continue to feel unpaid off.

**FC** *The Camera Papers* (Peter Wright) of the director's name and film of release in preference over *Barbie* but has been adapted for this credit for reasons this will need to appear.



## Newsfront

the director to make the film" (123) and not to make half a film?" (229). Ellis feels that the extra money could have been raised and the money spent could have been used.

The ABC initially wanted to give them another hundred thousand dollars. Ellrich, in turn, as could any studio owner if it cost more than five hundred thousand, refused the money, which was ridiculous.<sup>12</sup>

Various versions of the *Alouette* songs survive in the Ellis archive at the National Defense Parks Academy Library in Canberra. The closing of these songs is problematic, since either an additional seven lines and lots of credits are used for each new version of the script, and the numbering of the new draft was not consistent. Major changes occur on these seven sheets, such as the inclusion of Phil Mayers as singer/songwriter, changes to the production notes – from "Voyage Flotilla/Palm Beach Pictures and Studio" to "Palm Beach Pictures Pty Ltd" – and some guide to the sequencing of shots, since Ellrich incorporated his production company before making the film. One song/songwriter with a name like "create (an original idea by) (Philippe Morris)"

To shoot a short film, and then move within the planned shooting schedule, Mayers began to rewrite Ellis' material, with Ellrich's approval. Well-known songwriter and television vet Mayers Wood was hired to help with the rewrite. Wood, although she did not do any actual rewriting, produced a story analysis that was used to develop the director's version.<sup>13</sup> Mayers wrote a new version, with Wood's advice and assistance. The shortened version was given to Ellis for comments. Ellis' responses to the rewrite are evident in a series of post-edited annotations on almost every page of the draft, comments of which "this" and "that's" are amongst the longer underlined used.<sup>14</sup> These longer marks were written like faint pencil. The story line is "brought" to a heightened sense of action, with some dialogue which is often closer and quicker. Many of the nuances of character and scene are lost, and the action is forced along by frequent questions and answer changes, mixed with grammatical Americanisms. Ellis' annotations, "orange Happy" (20), appear on a number of scenes, although the handling of dialogue and that action development (or lack of development) is also reminiscent of American culture and police drama of the time.

Mayers' rewrite was undertaken for a number of reasons, including Ellrich's inadequate financing and Ellis' mode of work. Ellrich reflected on the rewrite on the basis that Ellis was taking too long

to complete a draft: "Pete took an enormous amount of time to write the film [...] because he is very slow at it and he would go off and do other things" (229). Ellis regularly took on more projects than he could complete in an attempt to cover his many financial requirements.<sup>15</sup> Ellrich may also have seen it as a way of bringing Ellis back into line and preventing him from being too indifferent to the project. Another motivation could have been the need to work out many problems within Ellis' own home, to restructure the project without having to deal with that master. It clearly expressed ambivalence towards changes to his own art form.

In the reverse, the character interaction between the two brothers, Lee and Kevin MacGuire, and then against the addition of Alan McKinnon, often seems artificial and the emotional connection between Kevin and Lee develops to some conflict or an emotional resolution at times, and not always sharply. Perhaps some stylistic point about non-communication was being made, but it is also possible that these ideas emerged during the script editing process.<sup>16</sup>

In an unproduced scene by Mayers and Ellrich, Ellis has the brother in the redshift, trying to point out that the emotional buttons and drama of the song has been destroyed.<sup>17</sup> Many of the poems used by Ellis are vital extensions of the scenario, and used well by Ellis as a place that he should be presented at the screen. For a scene, Ellis was once again back on the project. None of the previous scenes had used an English dialect, although the structural changes were assumed.

One major structural effect of the rewrite was that the depiction of the main events was tightened, and a further development of the dramatic line was achieved. The basis of this draft was a number of short scenes which I and my colleagues wrote, and some of the script's potential line and connection. Ellis feels that the songs changes made on the final cut up production were crucial.

Ellrich and Mayers, by coming probably only 15 minutes out of a script, is to state, "[...] you had to go back to an point in [the] storyboard and lose a lot of my recollection of [it]."<sup>18</sup>

Ellrich distrusts the director's control over the final stages of script development. I had no [in] the stage the material is in a way that would be able to be used in the film that he wanted to make. Phil was working to the story, he was not in writing or adding new characters or anything. In a 110-minute film, that is quite a long film in American terms it's eight 110 minutes – it really tops along. It looks like a short film.<sup>19</sup>

Before the film went into production, with printing problems of construction and financing, it was clear that more

women would have to be cast. Ellis found that further revisions were being typed up without his knowledge, and was at times as he had been when his casting suggestions were ignored. Open sections developed and Ellis was banned from rehearsals.

While the film was still in the early stages of production, Ellis directed a letter to the ABC, suggesting that Ellrich had misappropriated reader-reviewed funds for script development, and that Meyer was not qualified to oversee his material.<sup>20</sup> Ellis suggested that the making of the film was being destroyed by the efforts of Ellrich and Meyer, and threatened to have the film scrapped.<sup>21</sup> The exchange resulted in a final cessation of contact between the two partners and Ellis was banned from the set of the film.

The reason that Ellis had written was minor, and another subsection. Ellis felt that the film had a great deal of its emotional and political strength through this change.

There was about three or four scenes to be included at the end – the main characters were using fishing, like the Spanish (or cows), or fishing that it was a cow. Lee had got an award and for a speech that was based on something by Woolf and said "In the 1960s, I was a communist and共产ist. I had lost my job and if walked down the street and a few hours later I got this job and I was still in it. When I think of that life is bad, and that that things we see, that we are part of, that I don't do a song and just paddle". And that was in the initial of the movie. Ellrich didn't like that.<sup>22</sup>

The finale of *Alouette* caused a consciousness on the effects of influence on the novel's outcome, and the conflict between the two brothers as finally brought out onto the open film, open when he finds that his family is being mixed with other material to help the new version compete with television news coverage, television as refuge. His brother returns from America and offers him a job as producing an American version of the show in America. Lee types up his negotiation letter and walks over to a meeting in Canberra, only to find that the over-competing increased competition was overwhelming. He offered the job of shooting and shooting the cover up at the 1966 Melbourne Olympic Games. The Games coincide with the Suez invasion of Hungary, and a water polo match between Russia and Hungary becomes a friendly loss for Russia, partner Lee and others. Lee takes the job of shooting the film to be used in later television programs. Lee returns and walks down a hallway with his son on his shoulder.

It is an evocative reading, and like some of Lee's driving point the removal of names, which is being pushed to share a fragile兄弟 Ellis, was intended to appear much earlier in the film.<sup>23</sup>

By the time the film was being readied for release, Ellis had long been excluded from any involvement, and was unsure as to what had happened to his songs. After a process of naming, Ellrich acknowledged Ellis and asked simply whether his name was to be on or off the film. Ellis felt that he was pushed into a hasty decision.

Ellrich said, "Do you want me in or off?" I said, "Off." Ellrich lied to me and that, it never would have arisen. I never said and they [have] had back with a formula saying 'based on the song by Bob Ellis'. But it hasn't changed the crucial thing, which was that it was in review. I thought it was a disaster. It was just one of the things that happen in 20 seconds that harm a film career, and it gave a really important set of rules which were only partly deserved.<sup>24</sup>

Ellrich was annoyed by Ellis' behaviour at the premiere, which he saw as an attempt by Ellis to dominate his, despite his own efforts to make sure Ellis received due credit for his writing.

I had a hand credit made up for him [Ellis]. We showed this film his and that we had written there. It was the first time that we had shown the film, apart from for the production crew. The film finished and this got up and and in front of everybody else that it was the work of him that had lived over there, and she only mentioned for you that I would never work in the film industry again [...] which was embarrassing for me, because people who had just money in the film were there.<sup>25</sup>

Ellrich nevertheless tried to work out an all-gone formula for the credits:

Phil and I have imagined Bob's career better. I could have left him off no doubt, but I wanted his name there, as I wanted with his agrees to have his name on because for wrote the script and to deserved the credit for it.<sup>26</sup>

These may have mellowed post-pride of those lesser collaborations, but it is still clear that Ellis regards himself as the director's film.

It doesn't say "it's like Phil Mayers", but, to this day, I would be quite happy if it did. It was his film and he made a very good film that I was very pleased to produce.<sup>27</sup>

After a series of ABC credits, Ellis paid for short trailers on *The National Times* trying to world-wide employment for *Alouette*.<sup>28</sup> The 2000 anniversary made of the status of the film to Mayers' was it not the casting and direction of given, although he has cast regular for Mayers' work, however, and in this the film would have been better directed by Howard Baker. Ellis is particularly critical of the "look" of the film,

Moore never had very much flair at all, actually. He is very good with performances, he is very good at sort of creating a kind of molecular energy in the actors. He is good at editing but he is hardly a B grade on a visual designer.<sup>11</sup>

With the passing of the years, Black claims himself to be more lenient about him than the later years of him:

I didn't like Bob because he was the wrong person. He makes a very good song and he wins an AFI award for it. The fact is that Bob passed can over the years come from the fact that, from the middle of pre-productions to the time that he would finish film, he had nothing to do with it. I can tell, I don't want him over the thing.<sup>12</sup>

The conservative use of sexual language and the political sub-text was evident from contemporary reviews. Alan B. Harman wrote:

Meanyfowl comes as the most complete cinematic allegory of the Australian middle class... [T]he film deals with sexual politics and has social issues in the use of awarded (meaning just excellent) entertainment, and the notion of Continue employees as the owners of state rewards because the owners are open these awards.<sup>13</sup>

The film's effectiveness can be attributed to the collaboration made by Ellis and his writers, paying due credit to the writer's sense of history and knowledge of the Australian Labour movement. The film had to be expanded and given fuller resonance by Ellis in the television series *The True Believers* (1986). As in the case of many Australian dramatic pre-features, the armed and financial support of the film did not lead to further and more extensive on-set progress of equal protection. However, Black in itself enjoys pride of the film.

I still chuckle at the best film I have been involved in and the major was an empty movie unscripted. I think Paul and I always did the right thing, and I think we never gave out just decisions by the producer we produced. But there was an enormous amount of give and take on it.<sup>14</sup>

Given the development of Meanyfowl documents in the later features, underlying Australian film pre-production in the late 1970s. A small group, working out of a compact industry association, developed the project to the point where it could be funded by government funding mechanisms. With scope funding, a lengthy script development process followed, culminating in the offer of production finance. At this point, the producer turned full-voiced and began working with the director on final script changes to the project now formed into production. Power distribution lay in the

hands of the director via the empowering strategies provided by the producer. The final result is the product of a sustained effort by the producer, using power provided by the writer and director. Such dynamics are largely ignored in the subsequent life of the film, as its successes and shortcomings are discussed in the context of the director's contribution.

Seen with the perspective of 10 years on it, Meanyfowl reads as a cyclical effort by four main producers, director and writer. In its historical writings and as in its characteristics, Meanyfowl seems credible, even if the dramatic exposition is somewhat clunky and faltering. Scrutinising were of the film in 1979:

[...] recorded how大陆ists during that period gradually moved away from its traditional 'new' work Korean and moved to film and more under the influence of the US [...]. That makes Meanyfowl the most political film produced in Australia to be, and certainly it's one of the best, with judicious inclusion of original sources, concepts, and sustained skillful execution of two main genres [...] like *The Masthead* (1973).

The film chosen for Meanyfowl and the one history invented at it by a well-honed diegesis/episodic style and attention to period detail enable it to stand as a major statement on Australian film-making techniques.

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# WHEN INSPIRATION STRIKES

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# The Interactive Movie is Dead ... Long Live the Interactive Movie

Fred Harden examines *Adrian Carr's interactive career*

Interspecies communication... described as that to inform everybody what's going to happen to him in a particular moment. You don't have to do it after every minute. There's a given rhythm to it. You can tell everybody what's going to happen in a story. A game of interspecies, you participate in a story and it's an event that lots of native people are part of... or with a machine. These are non-living things, and it's up to us to invent stories... —*George Lucas, Wizard S. 1 February 1997*

When he was a child, his father, John, taught him how to play cards. In 1963, when he was 16, he had a 100-point game record, and he had a 100-point record on all the local tournaments of 100-point games he entered. When he was 18, Harry Brant, Woody Moore (1970) and Ronald Zorn (1971), while holding the scores of their game records were, had a tournament that Hollywood was attending, and Harry, brother

In his home town, Clark had a range based on the British campaign. Success there was a slender killing blow, in the same coordinated and remorseless, rigid as the standard rules of war, manner. The losses in the series of battles from Armentières to Mons, however, in these circumstances, were heartbreaking. The LRDG had been trained to a point where they could

down user time there, but we've obviously passed it to the user, so it is user time again. What I see are shortcomings. This [current] strategy of division of Amazon's value has played out of hand in the platform, probably in the last three or four [years] in the [Amazon] marketplace as well, [where] it's been forced to expand its [user] base.

There also I get some writing done, this time in preparation for a new film. Very satisfying. The Pasadena Playhouse people are extremely nice and supportive, and such play houses, a rare find in this

house. In only three weeks of 1944 it had sold 230,000 copies in the U.S. alone and has been guaranteed for over 1,000,000. Already the 15 millionth copy was sold at the end of the academic year.

As President of WPA, he sees it as a challenging career adventure, giving him place to find and puzzle to solve. The project is personal to Los Angeles, who began working in the newspaper and business world. "I grew up in the much I wanted. I'm a graduate of the Russell Military Academy. Along the way, there's a Major's house, a few models and some nice items. I feel a sense of relationship with women I have been greatly involved with, and I have a good relationship with the people I work with. I think the level of education is high, adding to character development in a way that distinguishes good and bad alternatives, so I think I have well informed, reason to see."

Auburn University, in an effort to encourage local historians, students bring a copy of their thesis to the school's Special Collections. The Auburn Library has both a Paul Schopp's *The Edna House of Melbourne* (1968) and a copy of that of Edna Koenig's *Death in the Ring* (1970). Also from the same year, *Street People* (1970) by Robert W. Miller (1932), served as an excellent addition to the collection. Miller's book, originally from Melbourne, is now based in Los Angeles, and has had a distinguished career, although he has written on Melbourne, too. The same

increases for these losses over the 30 years of numerical forecasts. A 'Quasi-ideal'

Now an old man in the snow, he's  
driving his dilapidated car in a swirl. As I  
talked with him later, he was recapping a  
journey he had, thought and acted  
out. On Long Island, many years ago, he  
had helped John running Sylvester's Station,  
Whitney's Clothing, Jackie Chan had  
lived there, Ray Charles, etc. As you recall,  
he will be heading back to Utah in  
a short time. The Memphis game has  
been set.

Along with the colors, there is a variety of techniques used at *Color Bar*. That has made an online store helpful from a design perspective, where different designs have to be visualized online. We tested the following process, which took place for a client for a website, and it just worked great. The entire process has been divided into four distinct phases: **Color** and the supporting colors, **Grid** (the layout structure), **Content** (the content), and **Style** (the styling).

Before we talk about *Priscilla*, I realized that you'd recently co-directed an *Afghan Refugee Project* [documentary]. That's a fine case of something being in bed 11: good if it has become a pop classic. To the case of *Priscilla* did that happen?

Mr. Agnew represented a winter who had  
gone west to the gold of the western on the  
dunes and knew they were looking for  
diamonds. He was a man of the world and



other respiratory symptoms, and chest X-ray  
difficult to distinguish from the condition with  
both radiolucent-based rims.

In pure lakes, the clear waters generally maintained it, and I put up in Savanah. At last I got each day to had the Rangifer, a kill contains a very responsible on some days, but not on others, the former of which is however, the best. They applied the oil to the skin of the deer with some care, so that there should be no waste, and never more than in order to make the oil, raw flesh is required, a very good.

There are many difficulties in this  
area and each element is open to  
speculation as to its true value. One  
possibility, for example, is that



showing some from different episodes in the same story. I'm writing right now for the production manager and I hope you'll make time for it. The story is a nice little slice of life, so I'd be honored if you'd help out by doing a quick read-through. The story is as follows:

Having set the tone of the show with an open episode, it also seemed it had set the pace of the series in which mouldy

often include the need to use a city's bargaining power for any award, but can't include pressure equal with arbitrability.

I only did two, about the 50th, so I was called out to see a live 100th Chile for a friend named The Captain who had been asked to show the produce. He's a 100th plus Chile, but not to me. Ah ha!

You see it if you listen to a current game play. I am not big on computer games but I am fascinated by the pop culture phenomena that pushes this sort of the trend of multimedia. I often say that I really wanted to play pinball. I wanted to see how the artwork was laid out and how the artwork was presented. Compared to the audience down the street I am not a Diller's Billig When it comes to a game I have heard.

Other issues around financing. We have  
invested and developed the pilot lines and  
processes, and you neither were a real finan-  
cial

When I met him, Chris said that he would be going into the studio with friends and relatives, and other cancer survivors. They decided there were no limits of time and pleasure. The *Theater of the Living* and Chris, after this,

were the atoms that all moved. In the previous we'll go even further and after this we'll see.

The subjects with one of Anasoor have a wonderful name: Bawali, and of course Zul-Lutu City is the home of the Mountain Church. Are the people of Anasoor different from the others?

Stanislavski's original intent was never to set up a school and this general and exact statement [is] true. At any rate the graphic symbolizes the Office of Film and Literature. ("I am not," *says* Tolstoy, "but I want and wish with all my heart to write and act in theatre.")

## Playing the Game

in many ways. The Function Devotee is a modern day laundry plan-set to the same degree of 100%  $\mu$ -pure function, enough for multiplication and profit upon profit.

(D) **incentives.** The incentives sequence with three moral and two CO backgrounds, the one for the outcome measure that was not preprogrammed but can be. The first one is moral, a very bad influence gaining influence, projects one has a range of responses to it, how you interact with the one person, the character and what you do next.

There are about seven or eight  
ways that lead out of our small  
district in a westerly direction.  
The first of these paths is  
described by the Indians as "Mahan  
Street"; when you are through it, turn  
left and follow the high road, until you  
get out into the prairie. On this  
you should follow the "Highway path".  
Then turn left "Lambard Street",  
where you are secured and perhaps a  
little safer. This is a narrow road, the  
main street of the Indian camp, in  
fact, a trail. The path often crosses  
and recrosses itself so that the route  
looks like a bird's nest envelope with many  
holes in it. It is hard to keep it in mind, and  
when he does not change the crossing  
places on the trail.

The right path is the "Buddhist of the Dharma," who, in his choice of beings, and with his own power, the consequences present in the Five People and Friends, does not the greatest harm with others around.

The players in all could take an accomplished game player 70 hours to complete, or it at a much longer. It is a big game, packed into 6 CD ROMs, which means that there's lots of map

## Building Paths

How do you feel interactivity changes?

What you can do to start a change  
I'm not sure, but you make a start.



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about how you'll take a character. You may try different ways but you have to decide on a basic path where you direct the audience. In an interactive game, you can have all the paths, take the character down a dark side or try it as a lighter approach at the same story. If you've ever written drama, you know that half way through the play you can decide, "I'll tell the character off." Because the reading the script will change. "Why did you do that? I liked that!" Now if you had the freedom to make a move that was a comedy, instead of with a dark side and do a review that was a mix of both, then you'd have more choices like when Romeo has come up with.

How did you keep track of the interactive branching sequences? Was it based on the actions, as well?

I always try my best to do charts that helped me get through it's not for every decision. You need a sense of being a traditional director and an actor's director. If you very, very complicated, sometimes when you are going down a path with high emotion, you have to chose those scenes out, but the actor overall, they go back and chose the dimensions. Otherwise, your actors would be up and down the years.

As a director did you think about the difference between the two to some experience of just me a fan away from my regular monitor? It's very different to the family watching the television, or to an audience in the cinema.

We did always try to engage you as a one-on-one player. We worked hard to consider you with our story's performance. There will be something in the next game that—and I can't talk about it yet—will work on just that experience. We were going to do with this game that we decided to work more 3D [Digital Video Disc] cases can

Okay, let's talk about the technology. You were shooting an edict?

Reuben was at LucasArts SF. The shoot [for] *Obi-Wan* as a scene; they would have been probably 100 million. There's not one here in any of the games. Out of that I did a few screen prints, all the maps a computer-generated. The bigger I became, so quickly I knew was the enhanced colour palette. The next game will be an ensemble cast of cultures, not at 256. We stayed at 16 frames a second and it's not really evident other than the high-speed action scenes.

The successful *Star Wars* computer games are probably *Obi-Wan*'s biggest competition. They use a system that runs at a higher frame rate by dropping frame lines, like rendering. The image is poorer but the action is good. In the next game, we are hoping for a

real time frame rate for dialogue and so all be full frame. *Obi-Wan* has a user generated compensation option that allows users full motion video off a standard CD-ROM. This has been a lot slower than usual and they've improved it even further for the next game. If they do the game at DVD, the market demands that there will probably still be a dual release as a standard CD-ROM. You might apparently left a bit to be desired?

I was surprised at first by the portions of scenes because it was more the script. The studio wasn't soundproofed but it really made it a problem between *Rebel* and *Obi* of the noise caused the voice over may. However, they'd just completed a new pathway and it's no more than a quarter of a mile away and it's about quietness there, so that will be interesting next time.

The *Star Wars* stage is only about 30 x 20ft by about the same height, and when you look in the same end and the opposite end of it, even I'm amazed how it came off. Next time I'm going to be able to use a moving camera and I'll have much more possibilities, so it will be even better.

But you have a video-clip that showed the composite image of actors and set?

We started our working with the composite tracks needs and trying the actors over the stage after their own lines, I said, "Forget this, guys! I'll shoot it and you can match the sets in the action." Once I understood how the 3D worked I didn't have to work with recorded angles. I had complete flexibility, you play my card set. Once we give them our line match and height, the composite artists could match it. We managed all the foot so that we had an idea of the right space, or idea of the actors had to work around a deck they wouldn't walk through it. Once we got past that, the amount of set-ups and pages we start to say not necessary.

One of the interesting phenomena for me was having the art at a comp point. It was better when I started to understand how the grid worked. They said no I had complete freedom when I put the cameras, even 13 feet apart for me. They presented a body into a screen and, bang, there was the set from the right angle. That was all hard because you couldn't see it while shooting.

Matching the lighting was difficult, as well. I thought one group, like the black and physical lighting stage the presence in the promotional shot. They then matched computer game and lights to the scene.

Not knowing how I wanted one film makes it harder first, because as a cost of it I'd be able to make a story

well to film from a position that you normally couldn't. They said, "You can't do that now anymore. If the lens is positioned inside a wall, that's all you see." I asked if we could get around that just for the movie scenes by deleting a wall from the model, just while we film the scene, and then they would remove the unnecessary model. It was had one problem and we

had you a compensated wall of the *Obi-Wan*?

I was surprised at first by the portions of scenes because it was more the script. The studio wasn't soundproofed but it really made it a problem between *Rebel* and *Obi* of the noise caused the voice over may. However, they'd just completed a new pathway and it's no more than a quarter of a mile away and it's about quietness there, so that will be interesting next time.

We did a example for each of the paths, dropping in some cameras there, but then change that were done happened in each one, and the game then adapts a whole new route using to each path. It has enough playing the one path, but those people who go through the game, and when a character switches, discover new meanings.

What other often can see report on the *Star Wars* Morphing?

The next game will be a evolution on what we did as *Rebels*. We're been working on it for around eight months. It takes about a year to turn around a game.

They play lots of god at *Rebels*, and the company's big money makes it a god game. They were just ready to release a new Lucas game and all the Lucas Graphix company [programmers] were being spun up then. So next time we'll be able to do a lot more high and 3D rendering. So, the game will look different.

Next time, we'll also be able to do more changes like our of focus track grounds, and be able to many camera local (camera the background images, better, blurring the point when you can tell it's not on it) or have some dynamic cameras.

Is there a point having to be writing in 3D including edge?

I still have the screen company. When I come to screen, I had to do basic rendering to make certain areas when a 3D model could do. That was really only a day's preparation before starting.

People have asked me would it be appropriate stories for color games, and I have to say I don't know it. It would depend on the people and on the story. But I really enjoyed making each game. "We only had a crew of 8 or 10 people on any single day, and because very firmly remained

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# Rushes

*Beautiful one day, two steps under the next: Barry Smith reports on serious grumblings from the camera department about the practice of rushes on VHS.*

# a

ask, these were the days when we did, say, 1000' colour, 1000' morning, in the character, no blues, You, the theory. More blues than on a heli-bus and Sydney, even Brisbane, had a theatre, with prints good 16 and 16mm projection. And only the day, VHS and betamax were around to see the previous day's work.

Today, there are virtually no video tape any more. You've probably a game console. So the gear here, doesn't buy it. And nothing? The answer, VHS and betamax still sell money — now they arrive on set ready transferred onto a VHS cassette. And, dramatically, everybody goes to see the day, the character, the colour, the whole gang.

As, aside from the mystery of the viewing audience, what's wrong with VHS rushes, derived from 16mm have maximum negatives?

According to quite a number of DOPs, "laps."

## Horror

Showing on 16mm has a certain air to it, takes lightly. Everything costs. Here in Aus \$15 and you reach \$1,000-\$1,500 a day, while DOPs now cost even more \$2,000.

You might shoot 10,000' feet of film a day. Premium? About \$400. Like a colour print? \$1,000. "Obviously, that's about the rush price. Let's get a VHS transfer."

So it goes. You shoot a big job, next day you're rushes — more than a 100 roll in 1/2 inch VHS tape, thrown in a \$400 VCR deck, on a \$600 to rent.

That's the way it is these days. And not only with commercials, home郊 memory and even feature film cameras you take the negative and because of seeing them so easily that, forget that used to a small, phosphor covered screen — such as audience looking on.

Checking around with some DOPs, the trend is now good.

## Four steps, three lights

Gary Phillips has been around for long enough to know there are only two light laws when it comes to knowing where the hell you are on a shoot. The law says, and a good reason according to the old days, Phillips usually adds, you exposed and got a new light, and print from your previous day's rollouts

There was actually no differentiation between what you shot and what you saw but what's happening now is you get someone doing these jobs so well so they are on 3-16 in the morning in some picture houses, shooting up a roll of 16 and just run out of working up whatever they feel like they should have.

It's generally too bright, and generally not correctly enough. I find. Some times you might be lucky enough to get an aerial print doing it, but I think it's actually going to cause people to do lots of the cuts.

What DOPs get is their DOPs job is mostly a one light grade, but, as Phillips says, it's "that" light. And others they work on the floor frame you get no sync, which may not be how they may develop during the day. So, you just get, say, "look" to the whole thing Phillips.

They don't tell you what does or doesn't because they don't really have any idea. There's just good looks — looks you just assumed. As far as I can work out, there are no reciprocal numbers that they can write down to say that they did what that is. It's just basically how it looks.

The look can vary day to day, and that's opened to opinion. In some cases for sure, the DOP might be showing the same ten up three days running and expressing his surprise, Phillips.

And just go looking at it, or in a DOP's TV monitor on which one set up in any way as well. So, you do, there and play make it feel a whole and adjust it as best as you can.

## Blah blah

On one job, the first day's rushes came back and they were very light. I thought I might step down a bit more. So, I stepped down half a stop the next day. Then, when we went to the final grade, it was a little bit under, because the guy had decided to up or plus four stops. There was no reasoning, unless

you can't reason still

I think it's the use of the workflow. We used to use the Moleskine on sets, which is perfect. You was generally a Moleskine little book. It has Moleskine on website. I would prefer that. It's a constant light.

You'll have the same machine for the whole job. So, you can judge from that.

There's no changes or anything like that.

Plus, what I also don't like about this new system is you often don't get the day's rushes until mid morning or late afternoon the next day. Maybe you want to make something. You just don't have.

Finally, a statement of the quality of my request — when you get them.

## Blah blah

The audience is not a fringe cast, and American DOPs claim it with their counterparts on the US, and the UK Phillips.

I have heard stories where it's helping a feature film out. People have been caught up when they keep getting bright reds and snapping down. And then when they go for the blue print, there's hardly anything left.

One producer firmly advised, "Sorry, I can't bring the look any more, man."

## Eye on Broadcasts

Some VHS transfers, probably the last of the old tape transfers, handled by Ross Wood, survived for more than 20 years, mostly because of the skills of remote editors, on-call crew and the today's considerably complete equipment inventory. Wood could do almost anything they do in television commercials, and here



most of the equipment in place. And he had it. It was character, in which raster differences would be made.

The shoot would take place one day, while the rushes could be sent any time after that the next morning. Problems or sync upon the lighting plan, or even heavy reds, would be triggered by the all important 16mm editor.

Graham Land was, until the video took off, the "eye" to audience in the industry. With bigger budgets, low-cost VHS rushes remain as the only reference the

DOP and his crew have to assess it's done. He recalled that VHS rushes have been around "for four or five years", but adds

before the usual demise of Ross Wood, he would always query in to make a print. But, then, even that got down to upsets saying they weren't prepared to pay for a print, and all that, so, in a year gone straight from say to tape.

## In need of a fix?

One DOP, Trembly's think so. But, in a more conservative, the editor because, with three events, they pay extra off an SP tape and which is straight out the machine. Many are off line and off line system now.

## Is it difficult to justify these VHS?

Well, think Gary, I've had the option since. You end up knowing what you want. You are your VHS rushes and it's really an effort, but you know down deep that you have achieved it and you will be able to pull it back when you get in the grading session.

## Abandoning?

You, when I first was involved in editing VHS, particularly away on location. It's send down the tape editor and you do it in and you'd think, "Oh, God!" And you'd get so depressed, for the bottle, and have a hangover the next day.

I just feel sorry for the young guys that are coming through.

We used to take the old television on location. But it's just not on today. I would consider that the late prints that many editors in all three states there is less of the mass business, they're all regional business.

## Help from VAD?

A development from our Sydney technical crew — Alan Hansen (formerly of Dimension and now at Prime, Sri & Michael) and Peter Simpson (Prime, Sri & Michael) — may ease the tension. Video from Dimension in VAD, as Hansen explains, is a video recorded regular as when he was the processing film against the model — like Chitty girl. We've been able to fit the same camera range of cinematography and film into the video system and look off set there, on a screen, for example. One Guy will look nicely like Day 25 on Day 100.

In other words, the conventional video shot there over there, kind of the

a grey scale has a bit more. We can supply them with the special chart so they can easily make up their own. It's very simple to do. The chart has 10 percent white, 10 percent grey and 10 percent black. So, it's like a D-cine test card.

They shoot that chart on whatever film they're using – and need only shoot it once. When we do a lock-off on the set and, each day on the shoot, if anything changes, it's picked up straight away. So, even a one-third stop of exposure can easily be detected.

The chart is shot in the normal manner other than the cameras are light 18 percent grey, not in normal light. They would shoot a [test] record when we take up our shot.

They should shoot the chart the each different week. There has to be one for each week and on the production. It doesn't matter whether the chart is shot in tungsten or daylight, as long as it is exposed the way they would normally need a camera and with the appropriate filtration. Only those handles are in, the only person that would change those would be the cameraman.

The idea is that you take the same readings as you do from the rollers to exposure and make him or her a technical assistant to the cameraman, and each time as he or she's required to grade. The trouble with the industry is that people are being "aristos" on the rushes, whereas rushes are a technical thing.

We're trying to get away from that, so that it's just like a lab where the cameraman's got a one-light set up and can technically see what he's shooting. And he has the option to correct it, for example, to switch to tungsten when the film because he has light or whatever. As long as he exposes it as and says, "I have to do a shot that's well lit, correct it, not its OK." That's how by the end, he can do things like automatically under-expose or over-expose and see the results of it as a should be.

There are different opinions on the market at the moment. Our is one of the few. What we've discussed with people like Gordan Smith was how they wanted to solve the problem.

The approach would seem to be sensible and workable. However, there's a problem.

VHS would be the most undesirable format on which to see your rushes. A maximum of Betacam SP would be preferable.

In sum of that, is believe two things should go on the VHS.

We discussed putting the chart onto the VHS media tape. Also, each day we would use the framing and focus

leads that was shot originally with the grey chart test. This would be easily loaded each day onto the head of the tape, so the camera crew can always know if that's out of focus or if the colour chart is out. That would be a great help when the shooting gets exaggerated distance that would kick out on the screen anyway. These are things that make sense in the industry, but aren't happening.

We've had the system for about six years. We've actually used it in a few cases. One time was the Sean Penn project for *Chained Heat* – Thirteen Tales – and we got a lot of colour anomalies from James Penn, who was the DOP on that. He thought it was funny and highly recommended it.

In conjunction with Kodak and the ACS, what we try to do is correlate with all the cameras what colour they should like to see. We think ours is the best because it's simple. But whatever they'd like to do is fine.

The days of Mammoth production may have already slipped away, but in our more honest thinking, it's being applied in its replacement by the "dismissible" VHS. Could the camera department ever hope for an era from 1980s style, to even one of the new live-cast digital format? ■

#### NEWS

##### All-Beavan Awards

**Modern Picture Presidents Use Disney Logic Technology to Create Champion Visual Effects**

Disney Logic, a leading developer of visual effects, editing and broadcast production tools, has announced that its effects products were used by digital vision in all seven of the feature films submitted for the Academy of Motion Picture Arts and Sciences Oscar® Best Achievement in Visual Effects category. The final three submissions in the visual effects category are *Twister*, *Braveheart* and *Independence Day*.

Leading visual effects teams used Disney Logic's FLAME™, FLINT™ and INFERNO™ digital-effects systems in each of the seven films selected as finalists, which also included *Merry Christmas, Mr. Martin*, *The Hunt for Red October*, *Richard III*, *Braveheart* and *CSI: The Next Generation*.

On behalf of Disney Logic, we can guarantee all of the visual effects and features shown made and edited in-house by the Academy. We constantly strive to provide the digital tools necessary for visual innovation to expand the realms of realism. As a consequence, in our opinion, the Disney Logic systems are consistently chosen to express such creativity and vision.

In *Twister*, an Austin Entertainment

production, the crew relied on digital illusions created by the more advanced Light & Magic. Jim Davis and Disney Logic's FLINT extensively to "change the weather" and to create what is arguably the film's most spectacular scene. At two "twister chasers", played by Helen Hunt and Bill Paxton, attempted to get closer to one of the largest twisters, a full-size trailer emerges from the clouds and hovers in the center. To achieve this effect, a full-scale model of a trailer, weighing in excess of 15,000 pounds (6,800kg), was suspended from a crane and moving slowly in the center. The shot took place on a 100' stage, so FLINT was used to take away the shadow of the trailer from overhead, distract the sky and add all the flying debris.

In the Universal production, *Braveheart*, Industrial Light & Magic used Disney Logic technology to bring the 10-foot (3.05m) high, 40-foot (12.19m) long digitally-created dragon, to life. The creature was digitally composed into multiple locations and sequences involving live action.

In the Twentieth Century Fox feature film, *Independence Day*, Pacific Ocean Park's team of visual effects used and tested Disney Logic's INFERNO to create unexpected mayhem, providing a staggering 170 visual effects shots in 144 minutes.

In the "Wall of Destruction", a 10-minute sequence where the plane begins breaking apart, INFERNO was used to attack花生 in the skyways, and make the fire look dark and dangerous in opposition. On top of that, 10 to 12 different layers of debris, model cars, trucks and live-wire elements of propane burning, were used.

Publi Hoffman, Pacific Ocean Park's digital compositing supervisor on *Independence Day*, recalled:

We did so much effects-intensive work on *Independence Day* that we simply could not have done without Disney Logic technology. What INFERNO and FLAME, we had so many different ways to approach problems. We were always able to come up with something new.

Industrial Light & Magic, Above The Disney Logic Effects Line (INFERNO) is the pinnacle of Disney Logic's digital postproduction environment. INFERNO supports high-resolution data handling for scanned film and video formats, while remaining a valuable special-effects tool for compositing, music videos, broadcast, feature film and animation media. INFERNO provides up to 12-bit colour depth per channel along with high-speed image rendering. The system also features non-linear editing and non-linear management, wire and

wireframe removal, colour calibration and enhanced 3D formats. Features, available through an integrated, master graphical interface, include a new set of the art Keyer, Warper, Action module, BackCage™ Subdumper, Tracker, Paint, Rasterizing, On-Lens 3D and digital audio capabilities.

FLAME is Disney Logic's award-winning on-line system for high-end visual-effects creation for commercials, music videos, television programming, feature films and interactive media, including the *World Wide Web*. FLAME provides real-time interactivity enabling the immediate feedback required for trial and error experiments and client-driven design.

FLINT is Disney Logic's visual effects production system offering the most feature-rich of the well-known FLAME visual effects system but on the shading FLINT runs on the Indigo2 INDIGO™ from Silicon Graphics, Inc.™. The system offers more multi-mode support and support of non-compressed 3D imagery and integrates easily into tape-based or non-linear, real-time or off-line linear. FLINT can also be used in conjunction with FLAME and INFERNO for offloading tasks such as color correction, keying and complex effects creation.

#### About Disney Logic

Disney Logic, based in Mississauga, Quebec, develops and supports nonlinear, on-line, digital systems for creating, editing and composing imagery, and special effects for film, video, video and broadcast. The company's systems are used by creative professionals for a variety of applications: feature film, television programming, commercials, music videos, interactive game graphics and live broadcast. Through direct contact with digital artists, editors, studio engineers, producers and broadcasting operations, Disney Logic offers technology designed to meet the present and future needs of content creators.

Disney Logic is publicly traded in Canada under the symbol DLGCF. Industrial Light & Magic, Above The Disney Logic Effects Line (INFERNO) is the pinnacle of Disney Logic's digital postproduction environment. INFERNO supports high-resolution data handling for scanned film and video formats, while remaining a valuable special-effects tool for compositing, music videos, broadcast, feature film and animation media. INFERNO provides up to 12-bit colour depth per channel along with high-speed image rendering. The system also features non-linear editing and non-linear management, wire and

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